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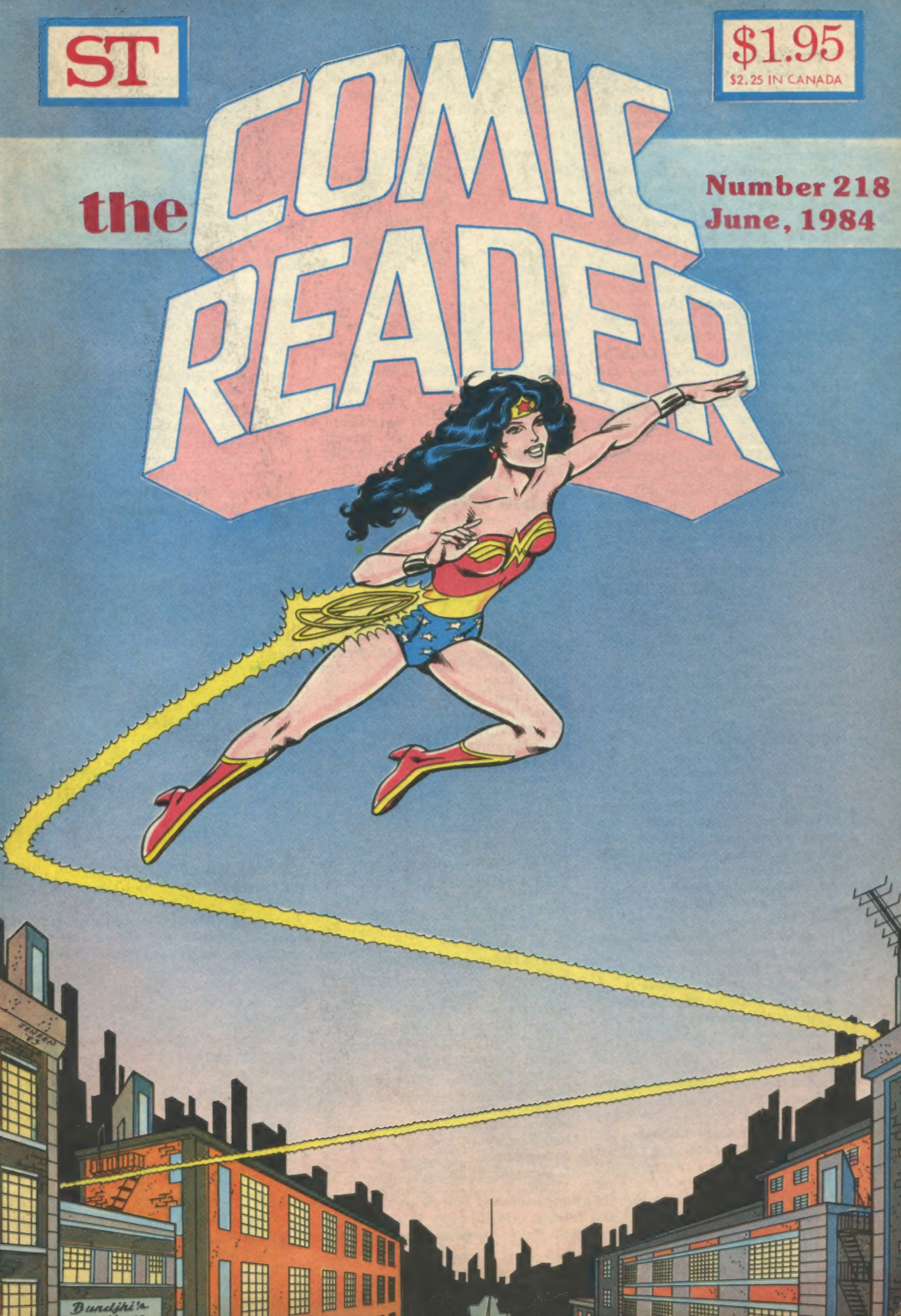
the COMIC READER

Number 218
June, 1984



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OUR COVERS: Both feature DC's longest-running super-heroine, Wonder Woman. The front is by Dennis Jensen, the back is by Richard Howell. Both feature color separations by Bob Staszak. © 1984, DC Comics Inc.

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DC NEWS

NEW TITLES

DC UNIVERSE: CRISIS ON INFINITE EARTHS will begin in January, 1985, co-written and co-edited by Len Wein and Marv Wolfman with George Perez scheduled to pencil. The mini-series will forever shake-up the structure of the DC Universe in that the conclusion of the series will result in all of the various parallel worlds collapsed into one—i.e. there will no longer be an Earth-One, Earth-Two, Earth-X, Earth-S, Earth-C, Earth-Prime, Earth-Three, Earth-A or Earth-C. The series will present a comprehensive timeline beginning with (what else?) the dawn of time to the far-future. Also delineated will be the powers and origins of major DC heroes and villains including some which have never been revealed before. Involved in the series will be the character the Monitor, who debuted in **NEW TEEN TITANS #21**, and he will be the catalyst provoking the entire collapse of the multiple universes. He will appear prior to the series in **ACTION #560, BATMAN AND THE OUTSIDERS #14,15, BLUE DEVIL #5, FLASH #338,339, FURY OF FIRESTORM #28, G.I. COMBAT #274,275, GREEN LANTERN #173,175,176,178, TALES OF THE LEGION #317, TALES OF THE TEEN TITANS #21, TEEN TITANS ANNUAL #2, WONDER WOMAN #323** and **WORLD'S FINEST #311.**

The **SUPERBOY/SUPERGIRL** book remains in production, though it is now off the schedule. It will definitely appear, but when is currently in question.

Added to this year's roster of annuals are **SAGA OF SWAMP THING #2, GREEN LANTERN #1** and **ATARI FORCE #1.**

BATMAN reprints will follow **NEW GODS** in the Baxter reprint series. Stories done by Denny O'Neil, Neal Adams, Steve Englehart, Marshall Rogers, Walt Simonson and Dick Giordano will be included.

NATHANIEL DUSK will return in some form, perhaps as another four-issue Baxter series.

JEMM, SON OF SATURN, the 12-issue limited series, is once again tied in to the regular DC Universe, as Superman will make an appearance. The series was originally supposed to involve Mars, and thus the apostrophe, common to most Martian names, has been dropped. (It is also not called **JCMM, SON OF SATURN**) despite the mispelled cover logo.) Janice Race is editor, and the art will be by Gene Colan and Klaus Janson.

MINI-SERIES

The **BLACKHAWK** origin mini-series written by Bill DuBay will be pencilled by Carmine Infantino rather than Alex Nino, as previously announced. It may appear later this year.

Gray Morrow will draw the **ZATANNA** mini-series written by Gerry Conway and edited by Alan Gold.

The Kurt Busiek-scripted **RED TORNADO** mini-series will be pencilled by Carmine Infantino.

ZERO MAN, another upcoming mini-series written by Len Wein, will be drawn by Paris Cullins rather than Gil Kane. It will be out later this year as well.

E. Nelson Bridwell has mini-series in the works for **THE GLOBAL GUARDIANS** and **THE SECRET SIX.**

CHILDREN'S LINE

DC has announced four regular-sized comics to begin sometime in the coming year. They include:

THUDD AND BLUNDER by Jim Engel and John Costanza. Co-created with Roy Thomas, Jim will script and John will draw the adventures of a hapless apprentice to an evil sorceror (Blunder) and his unlikely crony, a barbarian named Thudd.

Gary Friedrich and Stan Goldberg will do another Roy Thomas co-creation called **powers!** which apparently stars a group of wacky teens.

John Costanza has an unnamed book featuring a group of lovable kids and their adventures when a computer-controlled rocket blasts off from their treehouse.

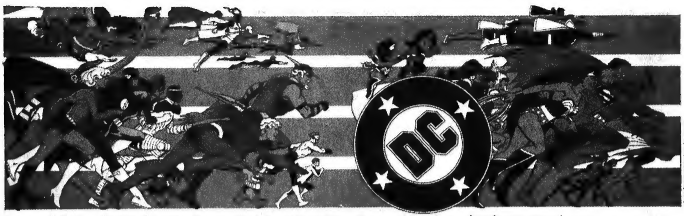
And the grandmaster of kids comics, Sheldon Mayer, returns with **SUGAR AND SPIKE** later this year, beginning with **#1.**

It now appears that **SUPER JRS. SPECTACULAR,** a 64-page story, may appear as a regular-sized comic rather than a digest.

And contrary to what you may have read elsewhere, Jim Engel and Chuck Fiala are co-writing the **FUNNY STUFF CHRISTMAS SPECIAL**, and I also am drawing. Also, Peter Porkchops will probably not appear.

BIG CHANGES

The major change is something which has leaked out bit by bit over the past several months. The **JUSTICE LEAGUE OF AMERICA** will no longer be the home of Superman, Wonder Woman, Flash, Green Lantern, Green Arrow, The Atom, Hawkman, Hawkwoman, Red Tornado, or Firestorm. In order to cause greater internal and external continu-



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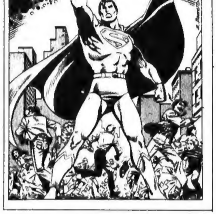
ity possibilities, Gerry Conway has set into motion changes that will remove the JLA from their satellite headquarters, which has been destroyed, and changed from a meeting of solo heroes into a group with no outside callings to distract them. Their new headquarters will be a Detroit warehouse, and members retained from the original group will be Aquaman, J'onn J'onzz, The Elongated Man, and Zatanna. New members, all created by Conway and designed by Chuck Patton, are Vixen, the black African who was once slated to appear in her own book, Hank Heywood III, grandson of Commander Steel (who will also appear, and is described by Conway as being "philosophically just to the right of George Wallace") as Steel, plus a Hispanic named Paco who is a former gang leader and breakdancer with vibratory powers who decides to call himself Vibe and "hang out" with the JLA, and a 14-year-old street urchin/master thief named Gypsy with powers which enable her to fade into backgrounds like a chameleon. She is caught trying to rob the new h.q., and asked to join. Conway's reasoning for the changes: "We're four years into the '80s and it's time for the next generation. That may be one reason why some people feel the JLA is stagnant. A group needs cohesion but too many of the members had continuity of their own that conflicts with the team title. The group also became too strong and the threats too cosmic. We're tightening the focus now, coming up with a human-scale JLA. We can now have stories that go from street fights to earth-shaking battles like the Earth-Mars war. The stories will also be more people-oriented as we concentrate on the interrelationships in the team...and there will be a lot happening there."

Beginning in **#181**, Hal Jordan will cease being Green Lantern, to be replaced by John Stewart. The Guardians provoke the decision in **#178-179** by calling him away from a crisis on Earth, and he decides he wants to settle down with Carol Ferris. Stewart, who will be working at Ferris rebuilding the place after the Demolition Team's wrecking it, will be a constant reminder that Hal had power which he has given up. Wein's object, to shake up the status quo, will occur through his characterization of Stewart as "more of a free man...his respect for higher authority is practically nil...he's going to be rusty...he'll make some mistakes, both personal and professional." Also upcoming in the book will be several super-powered people, some villains turned heroes, and some heroes turned villains. The supporting cast will see new people introduced, and some killed. One of the new super-characters is **THE IMAGE**, which will become a book at the end of the year starring that hero. Each issue will also feature a **Tale of the Green Lantern Corps**, one of which will be illustrated by Britain's Kevin O'Neill, whose work is known through **2000 A.D.**



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PERSONNEL CHANGES

Jerry Ordway is leaving the pencilling chores of **INFINITY, INC.** after **#10**. Ordway will be doing **X-MEN** work for Marvel, and will be unavailable to the book. Mike Machlan will continue as inker, and George Tuska and Don Newton are doing fill-in art jobs, but no successor has been named.

Sal Amendola is the new editor of **NEW TALENT SHOWCASE.**

Nick Cuti is the full editor of **JONAH HEX.**

Alan Moore is writing two fill-in issues of **VIGILANTE**, a two-part **BATMAN/DETECTIVE** story, two **Green Arrow** back-up tales, and three **Tales of the Green Lantern Corps.**

Klaus Janson is pencilling/inking a two-part **Green Arrow** story for **DETECTIVE.**

Cara Sherman, one of the myriad members of **APA-V** that have become professionals in recent years, is the new penciller of **ARION**, which Jan Duursema will ink as of **#23**.

Tony DeZuniga will be the permanent artist on **ARAK** as of **#38**, and will probably remain for the remainder of the book's run, which is through **#50** at the moment.

Philip Clarke and Rick Stasi have a two-part teen super-hero story in **NEW TALENT SHOWCASE #10** and **11** called "Power H'Dia." Stasi will do the cover of **#11.**

Keith Giffen will do lay-outs for **LEGION OF SUPER-HEROES** which will be have finished pencils by Steve Lightle and inks by Larry Mahlstedt. This is so Giffen can do a three-part **Ambush Bug** series for **ACTION COMICS**, and a subsequent four-part mini-series.

Gray Morrow is drawing the **SUPERGIRL MOVIE SPECIAL.**

Paul Levitz, Curt Swan and Romeo Tanghal are doing the **LEGION ANNUAL** for this year.

With Jim Aparo inking the **BATMAN AND THE OUTSIDERS ANNUAL** this month, fill-in art was required for **#13-15**. Dan Day did the first and Bill Willingham did the following two. Aparo will probably ink them.

And we bid a fond farewell to Mike Flynn, our press-connection for the last couple of years at DC, who's left the company to take a copywriting job for Siebel-Mohr sales promotion agency, where he will be responsible for the Seagram's account. Thanks for everything, Mike, it was fun. His replacement is Peggy May.

The final line-up of contributors

to the **SUPERMAN #400** portfolio has been announced. Contributors to that issue are Terry Austin, Brian Bolland, Ray Bradbury, John Byrne, Howard Chaykin, Jack Davis, Steve Ditko, Will Eisner, Mike Grell, Klaus Janson, Michael Kaluta, Jack Kirby, Elliot Maggin, Frank Miller, Phillipe Druillet, Joe Orlando, Wendy Pini, Jerry Robinson, Marshall Rogers, Bill Sienkiewicz, Walter Simonson, Leonard Starr, Steranko, Al Williamson, and Berni Wrightson.

MISCELLANEY

Mike Machlan will ink the **FIRESTORM** graphic novel **CORONA**, pencilled by Pat Broderick. Several issues of **FURY OF FIRESTORM** will be scripted by others over Gerry Conway plots: **#27** by Paul Kupperberg, and **#28** by Joey Cavalieri, who was supposed to become regular writer but now may not as Conway has decided to keep the job for himself.

Stan Woch will be regular artist on **The Huntress** in **WONDER WOMAN.**

Mindy Newell has dialogued a **Huntress** and is doing similar chores for several **LEGION** back-ups plotted by Paul Levitz.

MISCELLANEY

Upcoming team-ups in **DC COMICS PRESENTS** include Superman and Arion by Paul Kupperberg and Tom Mandrake; and Superman and the Forgotten Heroes from the recent **ACTION COMICS** story by Marv Wolfman.

20th Century-Fox has, according to a list of projects-in-the-works in **VARIETY**, a **GREEN LANTERN** movie in pre-production. Details were not given.

And Alan Carr of Box 8831, Madison, WI 53708, is attemping to have Superman's 50th anniversary commemorated by a U.S. postage stamp, and toward that end has had petitions printed. If you are interested in circulating petitions should write him with your name, address and how many petitions you'll need (each holds 25 signatures).

By now you've probably seen a photo from the **SUPERGIRL** movie, or at least you've seen the illustration on the cover of the special on page 3 of this magazine. As should be obvious—the producers cried wolf, and did not use the rather bizarre costume adopted by DC for Supergirl's own comic. Will Supergirl revert to that costume in the comics? We're not sure. Another thing we're not certain of is when the movie is supposed to appear, as we've heard rumors, which DC denied, that the film might be delayed. If everything goes well, the movie should appear in June.

MARVEL NEWS

CANCELLED

THE SAGA OF CRYSTAR ends with **#11**, a double-sized issue which will guest-star Alpha Flight.

NEW TITLES

STARRIORS the Louise Simonson/Mike Chen/Akin & Garvey limited series, will ship in July.

The **STARSTRUCK** graphic novel by Elaine Lee and Michael Kaluta will become a regular series in October. The novel is out in August.

CRASH RYAN, the flying-hero Epic series by Ron Harris, will begin in August.

Steve Gerber and Val Mayerik's **VOID INDIGO** will begin as an Epic series in September, two months after the graphic novel. The sword and sorcery title stars an alien named Jhagur.

Several giveaway comics are being produced by Marvel for various purposes. Probably the most important is being done for the National Committee for the Prevention of Child Abuse. It stars Spider-Man and Power Pack, the comic features two stories introducing children to the problem and how to protect themselves. The **Spider-Man** story is by Jim Salicrup, Jim Mooney and Mike Esposito; the **Power Pack** tale is by Louise Simonson, June Brigman and Mary Wilshire and Bob Wiacek. The book is aimed at five to twelve year-olds, but how it will be distributed was not revealed. (Interestingly, Spider-Man is in his old costume, while the Power Pack are in costumes which have yet to be introduced.)

Further giveaways include a second **ADVENTURES OF KOOL-AID MAN** and a Nestle's **Quik** comic starring the Quik Rabbit. Both are written by Jim Salicrup.

LIMITED SERIES

Louise Simonson and Carl Potts are collaborating on **MS. FORTUNE**, a mini-series to be edited by Denny O'Neil.

DREADSTAR will be reprinted on newsprint for newsstand distribution in some sort of limited arrangement, according to a recent letter column.

Peter Gillis and Chris Warner are doing a **GARGOYLE** mini-series, to be edited by Carl Potts.

Bill Mantlo has a **MAGNETO** mini-series in the works, scheduled to appear in November.

CHILDREN'S LINE

That generic heading will be unneccessary from here on as Marvel has designated the group housing **PLANET TERRY, TOP DOG, WALLY THE WIZARD** and others as **Star Comics.**

Included in this group will be **PETER PORKER, THE SPECTACULAR SPIDER-HAM**, out in October. The character was written by Tom DeFalco and drawn by Mark Armstrong in **MARVEL TAILS #1.**

THE MUPPETS TAKE MANHATTAN will appear first as a **MARVEL SUPER SPECIAL** and then as three comic books, all shipping to shops in July, newsstands one at a time. It will be followed in October by a regular title called **THE MUPPETS**, and a second based on the HBO show **FRAGGLE ROCK.**

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STORY DEVELOPMENTS

MARVEL TEAM-UP ANNUAL #7 features a five-page story about what a normal American family's reaction would be if super-powered people fought a battle in your backyard. The Bob DeNatale/David Mazzucchelli/Brett Breeding story will feature Human Torch and Black Panther.

WHAT IF? #47 features "What If Loki Had Found the Hammer of Thor?" and features a Bill Sienkiewicz cover painting.

Spider-Man, along with Mr. Fantastic and the Torch, discover the secret of Spider-Man's new costume, and Spidey doesn't like it. The story appears in **SPIDER-MAN #258** and **PETER PARKER #96.**

ALPHA FLIGHT #17 features a thirteen-page new story and nine pages of reprinted material which recaps the battle twixt that team and the X-Men.

NEW MUTANTS #21 is a double-sized issue called "Slumber Party" which includes several pin-up pages.

Vance Dreadstar will receive new supporting characters, new villains and a new costume, plus a new romantic interest.

Beginning in **COYOTE #11**, the back-up series in the book will be **Scarlet Scar**, featuring a new villainess who will debut in **Coyote** adventure.

ALIEN LEGION will also have a back-up series beginning with issue **#2**. They will expand moments of the story which will give deeper insights into a character or situation, according to Laurie Sutton. Terry Shoemaker and Carl Potts did the first one, and Chris Warner (who we remember from our mutual days in the old **APA-V**) will pencil and ink **#3** and **4**.

ALPHA FLIGHT #15 features Shaman and his daughter getting back together. Bob Wiacek takes over as inker with that issue.

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CREDIT CAROUSEL

Stan Lee—you kids will remember him— is returning to comic-book scripting with this year's **AMAZING SPIDER-MAN ANNUAL #18**. The story features the wedding of J. Jonah Jameson and is plotted by Tom DeFalco and drawn by Ron Frenz and Bob Layton. The Scorpion captures fellow patient John Jameson to get back at the man he feels is responsible for his change into lizard skin, and Spider-Man must reluctantly help his arch-adversary. Lee will also script **WHAT IF? #50**'s "What If Dr. Doom had Kept the Powers of the Silver Surfer?," based on Lee and Jack Kirby's original story from **FANTASTIC FOUR**. DeFalco plotted that too, and Jackson "Butch" Guice will draw.

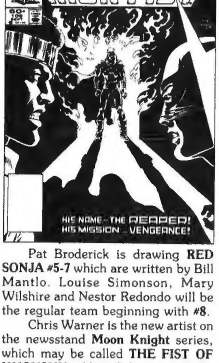
Jim Salicrup is the new writer of **THE TRANSFORMERS** beginning with **#2**, which he'll script over Bill Mantlo's plot, doing the full job himself with **#3**.

Linda Grant will be the new writer of **THE FURTHER ADVENTURES OF INDIANA JONES** with **#25**, with Ricardo Villamonte becoming regular artist with the following issue. More focus will be given to Indy's U.S. job and background.

Denny O'Neil is writing a three-part **DAREDEVIL** sequence which will wrap up all the plot threads from the Micah storyline.

John Byrne will be returning to write **THE THING** beginning with **#19** rather than **#18** as we mentioned last issue. Ron Wilson and Joe Sinnott continue as artists.

Steve Ditko will make **ROM** his regular home beginning with **#59**. Bob Layton did the inks on that issue, **#60** is inked by Klaus Janson, but no regular inker has yet been selected.



Pat Broderick is drawing **RED SONJA #5-7** which are written by Bill Mantlo. Louise Simonson, Mary Wilshire and Nestor Redondo will be the regular team beginning with **#8**.

Chris Warner is the new artist on the newsstand **Moon Knight** series, which may be called **THE FIST OF KHONSHU**. Alan Zelenetz will be the writer.

Robert Harras has written this year's **IRON MAN ANNUAL**.

Brett Blevins has redone the cover for **INCREDIBLE HULK #300** to reflect the guest-stars in that issue: Spider-Man, Daredevil, the Avengers and Dr. Strange. The corner box features the last in the series of the degenerating Hulk, since that issue marks his return to permanent, total savagery and his departure from our dimension.

Steve Ditko and Danny Bulanadi did **U.S. 1 #12**, the final issue. Michael Golden did the cover.

Andy Mushynsky will be Frank Springer's regular inker on **G.I. JOE**.

Jerry Acerno will be the new inker of **POWER MAN AND IRON FIST** with **#111**, Jim Owsley's first as full scripter. Billy Graham, the book's original artist, will return to pencil **#114**.

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Herb Trimpe is pencilling **PETER PARKER #97**, with Jim Mooney inking. Al Milgrom writes that one.

Rod Whigham will pencil **G.I. JOE #31**.

Michael Golden did the covers for **INDIANA JONES #23**, **KULL #6**, **SAVAGE SWORD OF CONAN #105**, **G.I. JOE #29**, and **PETER PORKER #1**.

Mark Bright and John Byrne did the cover to this year's **FANTASTIC FOUR ANNUAL** featuring a climactic battle between the Kree and the Skrulls with the FF, Black Bolt and Medusa looking on.

Marie Severin will ink **KULL #7**, returning to the book she and her brother drew in the early '70s.

Bill Sienkiewicz is painting Marvel's adaptation of **DUNE** for later this year for use in **MARVEL SUPER SPECIAL**.

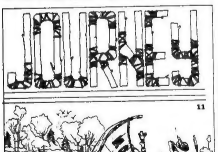
AARDVARK-VANAHEIM NEWS

As mentioned in the Eclipse News section, Aardvark-Vanaheim has picked up **MS. TREE** by Max Allan Collins, Terry Beatty and Gary Kato, and will be continuing the book beginning with **#10**. As with most of A-V's other books, it is very likely that **MS. TREE** will be in black-and-white, though there will probably be a red-orange tone over the black-and-white art. (So far, only **NORMALMAN** and **CUTEY BUNNY** are scheduled to be in color). That first story will feature a chapter titled "Black and White and Red All Over." A-V will also be publishing **THE FILES OF MS. TREE**, a trade-paperback reprinting of the "I, For an Eye" series from **ECLIPSE MAGAZINE** and the second **MS. TREE** story, "Death Do Us

Part" from **MS. TREE #1-3.** Collins and Beatty will contribute a new illustrated text story and introductions as well as a new cover painting by Beatty.

Another new addition to the line will be Bob Burda's **FLAMING CARROT**, shipping in early June. The first two 32-page issues will be titled **AARDVARK - VANAHEIM PRESENTS** in order to avoid confusion with Burda's self-published two issues. With the third issue it will go to 24 pages and drop the prefix to its title. **CARROT** stories are appearing in **CEREBUS #61-63.**

The second color A-V book is Joshua Quagmire's **CUTEY BUNNY.** Its first issue will appear in August; no problem here with the title, as Quagmire's original series was titled **WAR SURPLUS FUNNIES.**



CEREBUS THE AARDVARK No. 62, May. "Appointments" is by Dave Sim. More on the women in the Aardvark's lifetime. The **Unique Story** stars the Flaming Carrot in "Adventures in Limbo—Part 2" by Bob Burden. Sim did the cover. [5/15-5/22]

JOURNEY No. 10, May. "Panther Across the Sky" is by Bill Loebs. MacAlistaire falls in love, Far Raven's tribe is drawn into the conspiracy, and an agent receives a message at Fort Miami. Loebs did the cover. [5/15-5/22]

NORMALMAN No. 3, May. EC is satirized in "The Crypt of normalman," "Tales Calculated to Make You normal, man" and "Science is Weird." The Pope of Pain and the Sophisticated Lady are introduced. Valentino is artist and writer. [5/29-6/5]

FLAMING CARROT No. 1, May. "Road Hogs From Outer Space" is by Bob Burden. The sentient vegetable of the fanzines graduates to a mass-circulated magazine and faces invaders from Mars. Burden did the cover. [5/29-6/5]

CEREBUS THE AARDVARK No. 63, June. No information on the lead, but the **Unique Story** is part three of the "Adventures in Limbo" **Flaming Carrot** story by Bob Burden. Dave Sim did the cover and lead story. [5/29-6/5]

NEIL THE HORSE COMICS AND STORIES No. 8, June. Story and art by Arn Saba. [6/12-6/19]

JOURNEY No. 11, June. Bill Loebs has Crawfish and MacAlistaire swiping a canoe for the latter's trip west because they've heard plans to turn the Fort over to the Prophet. Loebs did the cover. [6/15-6/22]

WaRP GRAPHICS COMING COMICS

ELFQUEST No. 19, May. "Quest's End, Part One" is by Wendy and Richard Pini. The conclusion of the series begins as the battle between the elves and the trolls climaxes as the characters discover what they've been fighting for. Pini did the cover. [5/17-5/23]

MYTHADVENTURES No. 2, June. Story by Robert Asprin, Phil Foglio and Tim Sale. Skeeve tries to learn magic from Aahz, who has lost his powers, when Quigley the demon-hunter appears. Foglio did the cover. [6/21-6/27]

ECLIPSE COMICS NEWS

Eclipse has dropped their rights to **MS. TREE** as of **#10**, but the book will be picked up in an altered format by Aardvark-Vanaheim. Sales levels were never high enough to continue to publish as a color book, but Aardvark-Vanaheim plans to continue the book as a monthly. See that company's news for further details.

Eclipse Comics may soon be publishing **ZORRO** comic books. The Johnston McCulley **Zorro** novels are being reprinted by Bantam Books, and a Broadway musical is being talked about.

Will Meugniot has left **DNAgents** because of the press of his animation commitments and his **VANITY** book for Pacific. No replacement has been announced. Meugniot may continue as cover artist, and may do a **RAINBOW** mini-series.

RIO will be continuing in **ECLIPSE MONTHLY** as of **#9** and **10**. Rio will be tracking down Grady Parrish to a town in Mexico and an ambush by the murderer who framed him.

DESTROYER DUCK #7's cover is a take-off on **WOLVERINE #4**'s.

AZTEC ACE No. 3, June. "Mummy Dust" is by Doug Moench, Dan Day and Nestor Redondo. Ace goes to ancient Egypt when he uncovers a secret message on his computer. Day did the cover. [5/15-5/21]

MS. TREE No. 8, June. Chapters 9 "Accounts Payable" and 10 "Murder-Go-Round" of "The Cold Dish" are by Max Allan Collins, Terry Beatty and Gary Kato. Also: "Heaven and Heller" by Collins and Ray Gotto. Beatty did the cover. [5/15-5/21]

ZOT! No. 3, June. "Art and Soul" is by Scott McCloud. Zot finds out who's got the Key, but has to prevent a villain called Dekko from getting it first. McCloud did the cover. [5/15-5/21]

DESTROYER DUCK No. 7, June. "The Vault of Virus" is by Buzz Dixon, Gary Kato and Alfredo Alcala. Duke, Beryl and Pancho come up against Dr. Paraquat and his zombies. Frank Miller did the cover. [5/22-5/28]

DNAgents No. 12, June. "World Held Hostage (Day Zero)" is by Mark Evanier, Will Meugniot and Al Gordon. The Black Box is going to blow up Malibu Beach and most of California to boot unless the agents do something about it. Meugniot and Gordon did the cover. [5/22-5/28]

STAR*REACH CLASSICS No. 3, June. Stories reprinted in this issue include "The Avatar and the Chimera" by P. Craig Russell from **IMAGINE #2**; Newton the Rabbit Wonder in "The Rabbit Wonder Meets the Barbarian Bunny" by

Steve Leialoha and Alex Nino from **QUACK #3**; and "Divine Wind" by Gene Day from **STAR*REACH #9**. Russell did the new cover. [5/22-5/28]

CROSSFIRE No. 2, June. "Showdown on Sunset" is by Mark Evanier and Dan Spiegle. Crossfire and Scavenger have a showdown, and a TV executive discovers the price of trying to reschedule too many people's lives. Spiegle did the cover. [5/22-5/28]

ECLIPSE MONTHLY No. 8, June. The Masked Man stars in "Phantom-Man" in a story by B.C. Boyer; the final chapter of the **Carlos McLlyr** strip by Christy Marx and Peter Ledger appears; and "Mania Badge" is by Don McGregor, Bill Graham and Gerald Forton. Ledger did the cover. [5/29-6/4]

MS. TREE No. 9, July. "Murder at Mohawk" is by Max Allan Collins and Terry Beatty with Gary Kato. Ms. Tree and Mike Mist team-up for a book-length story, as Tree goes to a resort hotel and stumbles on a thirty-year-old unsolved murder. Beatty did the cover. [6/5-6/11]

SABRE No. 10, July. "The Decadence Indoctrination" is by Don McGregor and Jose Ortiz. Sabre, Melissa and their two children try to return to a normal lifestyle, but Tango Two-Step and Heironymous Skull wait in the wings. Ortiz did the cover. [6/5-6/11]

SURGE No. 1, July. "Human Hunt" is by Mark Evanier, Rick Hoberg and Al Gordon. Surge follows the trail of Luger's killer to South Africa where he meets the Commander. The DNAgents and Crossfire guest-star. Hoberg and Gordon did the cover. [6/5-6/11]

ZOT! No. 4, July. "Assault on Castle Dekko" is by Scott McCloud. Zot, Max and Drufus lead an attack against Dekko to try to get the Key back. McCloud did the cover. [6/5-6/11]

DNAgents No. 13, July. "Nearing Reality" is by Mark Evanier, Will Meugniot and Willie Blyberg. Tank tries to find Casey; Rainbow copes with ongoing weirdness around her. Meugniot and Blyberg did the cover. [6/12-6/18]

ECLIPSE MONTHLY No. 9, July. The Masked Man leads off in "Goodbye" by B.C. Boyer, the conclusion of the Dick and Barney friendship story; "Steel, Stealth and Magic" by Wendi Lee, Sandy and Tom Saidak, and Steve Masseroni, introduces a new series; and **Rio** continues with "Robber's Roost" by Doug Wildey. Masseroni did the cover. [6/12-6/18]

STAR*REACH CLASSICS No. 4, July. Reprinted in this issue are: "Duckaneer" by Frank Brunner and Steve Leialoha from **QUACK #1**; "Skywalker" by Steve Englehart and Mike Vosburg from **STAR*REACH #7**; and "Freeways" by Lee Marrs from **STAR*REACH ?**. Brunner did the new cover. [6/12-6/18]

CAP'N QUICK AND A FOOZLE No. 1, July. The former **ECLIPSE MONTHLY** feature graduates to book-length stories by Marshall Rogers with Chris Goldberg. The Cap'n and the Foozle forge their friendship, while clues are given to why the kid is hopping across the galaxy in the first place. Rogers did the cover. [6/19-6/25]

CROSSFIRE No. 3, July. "The Starlet" is by Mark Evanier and Dan Spiegle. A young girl comes to Hollywood and becomes involved in schlock horror movie-making. Spiegle did the cover. [6/19-6/25]

WHITMAN NEWS

Whitman Comics has officially shuttered its doors, with the company's longtime editor, Wally Green, currently out of work. Apparently, the books printed April 12 will be the final issues to be published by Whitman; further issues which were to be published appear below for your information. The Whitman publishing Company had been owned by Mattel for the last few years, and many felt it had been mismanaged, especially the comic-book division, whose production was continually interrupted by six-month-long lay-offs in attempts to empty the warehouses of Whitman comic bags. The decision to move away from newsstand distribution proved fatal, and when Mattel unloaded Western at a depressed-market price of $75,000,000 to New York investor Richard A. Bernstein, the auditors apparently didn't like what they saw when they looked at the books. This in no way affects any of Western's other publishing ventures; they will continue to publish coloring books, children's books, puzzles, games, playing cards, and probably the comic-book albums already completed (**GREMLINS**, for one).

Western Publishing has been in the comic-book business as a publisher since 1962 (as Gold Key Comics), and as a producer (for Dell Comics) since 1938. Theirs was an obvious connection, having published Big Little Books and coloring books featuring comic-strip characters throughout the '30s, and they took advantage of the fact that they had many properties already under license to the company to do coloring books, juvenile books and related toys to gather the most commercial line-up of comics titles in the 1950s. Their longest and most successful licensee has been Walt Disney Productions, notably **WALT DISNEY'S COMICS AND STORIES, DONALD DUCK, MICKEY MOUSE** and **UNCLE SCROOGE**. They have also been the exclusive producers of comic-books based on Warner Bros., M-G-M, and Walter Lantz characters, and over the last five decades have adapted more other-media properties to comic books than all other publishers put together. Altogether, Western has been involved in the publishing of over 12,000 different comic books, certainly the third-highest total in the history of comics.

Recently, Western has been involved in the republication of both the Carl Barks stories done for the Walt Disney titles and the John Stanley comics featuring the **Little Lulu** characters with Another Rainbow publishing. Theoretically, this licensing of the wealth of material they have in their vaults could keep the company in the comic-book business in spirit if not in body. Otherwise, it seems logical to assume that at least the Walt Disney comic books will be picked up by another company.

COMING COMICS

Walt Disney CHIP 'N' DALE No. 83. All reprints, probably drawn by Jack Bradbury. [4/5-5/3]

Walt Disney BAMBI No. 1. This issue is an edited reprint of **FOUR COLOR #186**. [4/5-5/3]

Walt Disney THE JUNGLE BOOK No. 1. This is an edited reprint of the giant that appeared in 1968, drawn by Allen Hubbard. [4/5-5/3]

Walt Disney SUPER GOOF No. 74. All-new material. [4/5-5/3]

walt Disney DAISY AND DONALD No. 59. All-new stories. [4/12-5/10]

Walt Disney DONALD DUCK No. 245. All reprinted stories. [4/12-5/10]

Walt Disney HUEY, DEWEY AND LOUIE No. 81. All-new stories. [4/12-5/10]

Walt Disney WINNIE-THE-POOH No. 33. All-new stories. [4/12-5/10]

(Titles following were scheduled to be printed, but probably will never appear)

BUGS BUNNY No. 246. All-new material. [4/26-5/24]

BUGS BUNNY No. 247. All-new stories. [4/26-5/24]

PORKY PIG No. 110. All-new material. [4/26-5/24]

TWEETY AND SYLVESTER No. 122. All-new stories. [4/26-5/24]

BEEP BEEP, THE ROAD RUNNER No. 106. Two-thirds new stories, one-third reprint. [5/3-5/31]

DAFFY DUCK No. 146. All-new stories. [5/3-5/31]

LOONEY TUNES No. 48. All-new stories. [5/3-5/31]

YOSEMITE SAM No. 82. Two-thirds new, one-third reprint material. [5/3-5/31]

LITTLE LULU No. 269. All-new stories by Arnold Drake and Irv. Tripp. [5/17-6/14]

THE SHIRT TALES No. 1. New stories based on the American Greeting Card Co. cartoon characters. [5/17-6/14]

WOODY WOODPECKER No. 202. All-new stories. [5/17-6/14]

WOODY WOODPECKER No. 203. All-new material. [5/17-6/14]

Walt Disney CHIP 'N' DALE No. 84. All reprints, probably by Jack Bradbury. [5/31-6/28]

Walt Disney DONALD DUCK No. 246. All reprints. [5/31-6/28]

Walt Disney DONALD DUCK No. 247. All reprints. [5/31-6/28]

Walt Disney MICKEY MOUSE No. 219. All reprints. [5/31-6/28]

PORKY PIG No. 111. All-new stories. [5/31-6/28]

TWEETY AND SYLVESTER No. 123. All-new stories. [5/31-6/28]

FIRST COMICS NEWS

Beginning with the books shipping in July, all First Comics will cost $1.25 and feature higher grades of ink and better, whiter paper. The line-screen on the covers will be increased by 50% higher resolution, the interiors by 25%. The increase was done to stave off a decrease in editorial content, as would have been necessary.

Nick Cuti, co-creator of **E-MAN** has arranged to write an issue of **E-MAN** which will feature the origin of Michael Mauser. It will appear in an early 1985 issue of the title.

First will reissue the **Grimjack** poster issued for comic-shop use as a signed and numbered edition of 2000. It is on heavier glossy stock than the original, in the format of First two previous consumer posters. It costs $6.50 and will be available in June.

COMING COMICS

AMERICAN FLAGG! No. 12, September. "Solidarity...For Now" by Howard Chaykin concludes. Flagg and the Videorangers are about to take on the guy with the expletive-deleted name and his hordes. Chaykin did the cover. [5/1-5/7]

GRIMJACK No. 2, September. "Blood Sport" is by John Ostrander and Tim Truman. John Gaunt returns to his gladitorial roots and faces Butcher Boy. The back-up is a new series set in Munden's Bar and begins with "Jeffy" by Ostrander and Rick Veitch. Truman did the cover. [5/1-5/7]

E-MAN No. 18, September. "Rosemary—and Time" is by Joe Staton and Rick Burchett. E-Man is unexpectedly sent back into time to the time of a police riot, gang warfare and the Chicago fire. Staton did the cover. [5/8-5/14]

STARSLAYER No. 20, September. "Morrigan Lives" is by John Ostrander. Tim Truman and Hilary Barta. Torin's reunited with Brann and Chris defends the Jolly Roger from the Black Thorn. The back-up is now **The Black Flame**, and begins with "Who is the Black Flame?" by Peter Gillis, Tom Sutton and Bruce Patterson. Truman did the cover. [5/8-5/14]

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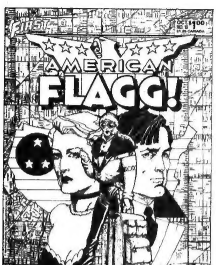
JON SABLE, FREELANCE No. 16, September. "Return of the Cat" is by Mike Grell. Jon Sable again meets up with Lady Margaret Graemalcyn. Grell did the cover. [5/15-5/21]

MARS No. 9, September. "World War III" is by Marc Hempel and Mark Wheatley. The Martian world war concludes with part three of the story, "The Addiction." Hempel and Wheatley did the cover. [5/22-5/28]

WARP No. 16, September. "A Night in Cynosure" is by Peter Gillis, Bill Willingham and Mike Gustovich. Chaos goes berserk, which seems only fair. The **Outrider** story is "Eclipse" by Gillis, Willingham and Gustovich. The Outrider discovers the secret of the Iron Star. Willigham and Gustovich did the cover. [5/22-5/28]

GRIMJACK No. 3, October. "Blood Relations" is by John Ostrander and Tim Truman. Grimjack and BlackJac-Mac interrupt a family reunion. Plus, the **Munden's Bar** story, "Old Mink" is by Ostrander and Steve Bissette. Truman did the cover. [6/5-6/11]

E-MAN No. 19, October. "Hoodoo Blues" is by Joe Staton and Rick Burchett. E-Man takes on zombies, voodoo doctors and street realtors,



and listens to Rattlesnake Roscoe sing the "Hoodoo Blues." Staton did the cover. [6/5-6/11]

AMERICAN FLAGG! No. 13, October. "Don't Ask Me, I've Been There" is by Howard Chaykin, Jim Sherman and Rick Burchett. Raul signs a contract to become a TV star; Flagg meets someone from Mars. Chaykin did the cover. [6/12-6/18]

STARSLAYER No. 21, October. "The Kiss of Death" is by John Ostrander, Tim Truman and Hilary Barta. Toprin is captured by Morrigan, living goddess of death. The **Black Flame** story is "The Dreaming Jewel" by Peter Gillis and Tom Sutton. Truman and Barta did the cover. [6/12-6/18]

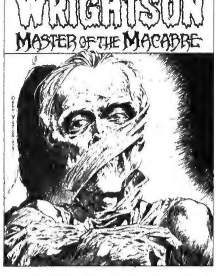
JON SABLE, FREELANCE No. 17, October. "Deadly Games, Part 1" is by Mike Grell. Sable investigates the murder of his Russian defector friend and finds a trail that leads to the Olympics. Grell did the cover. [6/18-6/23]

WARP No. 17, October. "Masters of War" is by Peter Gillis, Jerry Bingham and Mike Gustovich. Chaos battles Cumulus, while Sargon leads a battle fleet into stunning defeat. The **Outrider** story is "Sargon" by Gillis, Bill Willingham and Mike Gustovich. Bingham and Gustovich did the cover. [6/19-6/25]

PACIFIC COMICS NEWS

SILVERHEELS and **BOLD ADVENTURE** have been cancelled, both because of the inability of the creators to keep up with the deadlines. The final issue of **SILVERHEELS** was **#3**, which shipped in April. **BOLD ADVENTURE** ends with **#4**, shipping in July. Scott Hampton's work will continue to appear in **ALIEN WORLDS** and **PATHWAYS TO FANTASY**; the **Spitfire** series by Bill DuBay and John Severin will be continued in **PACIFIC PRESENTS**, which has been made monthly. The final issue of **BOLD ADVENTURE** features a story by DuBay and the late Gene Day, inked by Rudy Nebres. Alex Nino did the cover of that issue.

The new monthly **PACIFIC PRESENTS** will start with **#7**, out in late August. It will regularly feature **Salimba** by Steve Perry and Paul Chadwick (another alumnus of APA-5 we knew back when who has gone professional), featuring the adventures of a black African jungle queen amid the ruins of an ancient culture. Tom Palmer inked the first story in **#6**. Also featured with be **Bourbon Thret** by Geoff Darrow, a successful animator. Thret is a bounty hunter of the future and debuts in **VANGUARD ILLUSTRATED #10**. Other probable contributors to the book include Neal Adams, George Perez, Dave Stevens, Murphy Anderson, Gardner Fox, Tim Truman and Jack C. Harris.



THREE-DIMENSIONAL ALIEN WORLDS has had sufficient pre-publication success to schedule a second issue.

The first books reprinting English Quality comics material will appear as **PRESSBUTTON**, out in August, featuring **Pressbutton, Zirk, Ektryn and Twilight World,** and **CHALLENGER**, out later, featuring **Shandor, V,** and **Spiral Path.** Also out in August is the work of English writers and artists: **STRANGE DAYS** featuring **Freakwave** by Peter Milligan and Brendan McCarthy, **Johnny Nemo** by Milligan and Brett Ewins, and **Paradax** by Milligan and McCarthy. The strips are all new material.

Continuity's **ZERO PATROL** has been put on the August schedule. An alien called Zero gathers an unlikely band of two women and three men together to save the planet Earth, in a story by Esteban Maroto and Neal Adams. The back-up of the bi-monthly is **Megalith, the Ultimate Man** by Adams.

Pacific's first Graphic Novel will be out in August as well. **SEVEN SAMUROID** is by Frank Brunner. Set against the tyranny of an evil galactic empire, a band of long-dormant androids are resurrected to aid in the battle. The $6.95 book will be fully colored by Jan Brunner.

As of **#6**, **BERNI WRIGHTSON, MASTER OF THE MACABRE** will become **JOHN BOLTON, MASTER OF THE MACABRE.**

George Freeman is taking over the inking of **ELRIC** with **#7**.

Jerry Iger's FAMOUS FEATURES #3 will have Iger and Chuck Winter's **Kangaroo Man** joining **Flamingo** and **Wonder Boy** by Matt Baker.

COMING COMICS

ALIEN WORLDS No. 8, June. In this issue: "Soft Boiled" by Bruce Jones and Paul Rivoche (dialogue and art); "And Miles to Go" by William F. Nolan (story), Jones and April Campbell (adaptation) and Al Williamson; and "Stoney End" by Jan Strnad and Rand Holmes. Brian Bolland did the cover. [May]

BERNI WRIGHTSON, MASTER OF THE MACABRE No. 4, June. In this issue are "The Task" and "Legend of Sleepy Hollow," both from the early '70s. The latter features collaborative art by Wrightson, Jeff Jones and Alan Weiss. Wrightson did the cover. [June]

Jerry Iger's FAMOUS FEATURES No. 1, June. This features unpublished material from the files of Jerry Iger, formerly editor and art director of the Fiction House and Ajax/Farrell lines in the '40s and '50s. This issue is a Matt Baker special, featuring **Flamingo** in "The Face in the Golden Comb" by Ruth Roche, creator of the character for daily strip syndication; **Wonder Boy** in an Iger story left over from the '50s Farrell series; and **Ace of the Newsreels**. Joe Chiodo did the cover. [May]

SIEGEL AND SHUSTER: DATELINE 1930's No. 1, June. More comics of a historical nature, this issue is a compendium of material done by

Jerry Siegel and Joe Shuster as sample work prior to selling their first strips to DC in 1935. Two newspaper strip samples, **The Interplanetary Police** and **Steve Walsh** comprise the first half of the book; the other represents a proposed weekly comics tabloid section called **Popular Comics** (before Dell) featuring strips like **Radio Team**, **Funny Folks**, **Gloria Glamour**, **Futurites**, **Jimmy Grant**, **Goober the Mighty**, **Bruce Verne**, **Kaye**, **Inko**, **The Waif**, and **Spuds**. Joe Shuster did the cover. [May]

SILVERHEELS No. 4, June. The title character appears in the lead slot in a story by April Campbell and Scott Hampton; **Flan** continues by Bruce Jones and Ken Steacy; and "All My Love Aliso Road" continues by Jaime Hernandez. Hampton did the cover. [May]

SUN RUNNERS No. 4, June. Story by Roger McKenzie, art by Pat Broderick. Gibralter finds evidence that he may not be the only pachyderm-man in the universe; Mark and Scooter leave the power company to seek out Doc who is the only one who can save Delphi. Plus, a **Mike Mahogony** story by McKenzie and Paul Smith. Broderick did the cover. [May]

VANGUARD ILLUSTRATED No. 7, June. This issue features **Hardcase Bradley** by Steve Perry and George Evans, a werewolf story; the first part of **Goldyn** by Walter Stuart and Mike Gustovich; and **Mr. Monster** by Michael Gilbert and Bill Loebs, a super-hero story reminiscent of the golden age. Michael Kaluta did the cover. [May]

ECHO OF FUTUREPAST No. 3, July. Continuing from previous issure are **Buck O'Hare** by Larry Hama and Mike Golden; **Hom** by Carlos Gimenez; **Mudwogs** by Arthur Suydam; **Frankenstein/Dracula/Werewolf** by Neal Adams; and **Virus** by Jean Teule. Golden did the cover. [June]

Jerry Iger's FAMOUS FEATURES No. 2, July. Three more Matt Baker stories in this one: **Flamingo** by Ruth Roche, restructured from the daily strip format it originally appeared in; **Wonder Boy** by Iger; and **Ace of the Newsreels.** Joe Chiodo did the cover. [June]

PACIFIC PRESENTS No. 5, July. From all present indications this issue is still intended to include only a twenty-page story starring the long-awaited **Rocketeer** in the concluding chapter of his story by Dave Stevens. When last seen, the Rocketeer had come face-to-face with the inventor of the stolen rocket-pack.

The back-up pages feature a portfolio of other artists' renditions of the Rocketeer. Contributors are George Freeman, Michael Kaluta, Gray Morrow, Doug Wildey, Al Williamson, Bruce Jones, William Stout, Murphy Anderson and Russ Heath. Stevens did the cover. [June]

PATHWAYS TO FANTASY No. 1, July. In this issue of this new bi-monthly are "Stalking" by Bruce Jones and Barry Windsor-Smith, about a man and a wolf on the desert; a story by Bruce Jones and Jeff Jones, which was painted in oils; "Goblin Market" by Jones and John Bolton, based on a poem by Christina Rossetti; "Hunger" by April Campbell and Lela Dowling; and a Jones, and Bo Hampton three-page story. Windsor-Smith did the cover. [June]

PLANET COMICS No. 1, July. This trade paperback will cost $5.95 and is in black and white. The strips reprinted from the files of the old Fiction House title include **Buzz Crandall of the Space Patrol, Flint Baker, Adventures on a New World, Auro Lord of Jupiter, The Doomed Universe, the Red Comet, Captain Nelson Cole of the Solar Force,** and more. Art is by Will Eisner, Lou Fine, Murphy Anderson, and many more. [June]

SOMERSET HOLMES No. 6, July. The conclusion of the mystery-adventure is featured in this issue by Bruce Jones, April Campbell and Brent Anderson. Also, another chapter in the **Cliff Hanger** series by Jones and Al Williamson. Anderson did the cover. [June]

TWISTED TALES No. 10, July. In this issue: "Egg in Your Beer" by Bruce Jones and Berni Wrightson; "If She Dies..." by David Carren and Attilio Micheluzzi; and a Rick Geary one-pager. John Pound did the cover. [June]

VANGUARD ILLUSTRATED No. 8, July. This issue's stories: "Small Game" by David Carren and Mike Hoffman; the second part of "Mr. Monster" by Michael Gilbert and Bill Loebs; and the conclusion to "Goldyn" by Walter Stuart. Hoffman did the cover. [June]

INFORMATION CENTER

Welcome to another installment. I note that not many of you are writing. Does everyone know everything already? Surely you've got some longtime questions to ask?

RUSS MAHERAS—Beale AFB, CA.

Today, while reading an AQUAMAN comic book, a question arose in my mind which has me totally stymied. What the heck is in fish food??? You know...that stuff you buy at a pet store...it comes in a little cardboard and plastic container and looks like pepper. Huh? Can ya tell me???

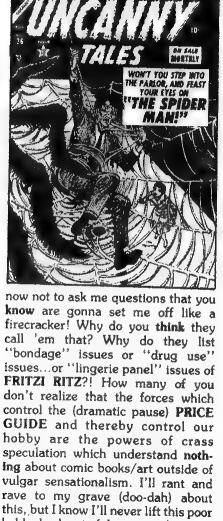
Guaranteed analysis: crude protein, min. 35.0%; crude fat, min. 12.0%; crude fibre, max. 3.0%; moisture, max. 10.0%. Ingredients: fish, meat, cereal, meat by-products, kelp, condensed whey, whole egg, vegetables, vegetable oil, vegetable gums, natural and artificial colorings, larvae, salt, cod liver oil, yeast, choline cloride, vitamin C, di-methionine, nicotinic acid, calcium pantothenate, manhanous oxide, zinc oxide, riboflavin, thiamine, vitamin A, pyridoxine hydrochloride, vitamin K, copper sulphate, iron oxide, folic acid, biotin, potassium iodide, cobalt carbonate, vitamin D3.

If any reader chanced to notice Mr. Maheras's return address, not to worry. I happen to know he's **ground crew**, so we're all probably safe from some sort of accidental nuclear detonation.

ANDREW JOHNSTON—Charlottesville, VA.

Why does the PRICE GUIDE insist on calling stories wherein Jimmy Olsen went out in drag to fool the Jimmy Olsen fan club/get a scoop/prove something to Perry White, etc., "transvestite issues"? There is no sexual connotation whatsoever in any of these stories!

You people should know better by


UNCANNY TALES
ON SALE MONTHLY
WON'T YOU STEP INTO THE PARLOR, AND FEAST YOUR EYES ON "THE SPIDER MAN!!"
© 1954 ATLAS PUBLICATIONS

now not to ask me questions that you **know** are gonna set me off like a firecracker! Why do you **think** they call 'em that? Why do they list "bondage" issues or "drug use" issues...or "lingerie panel" issues of **FRITZI RITZ**?! How many of you don't realize that the forces which control the (dramatic pause) **PRICE GUIDE** and thereby control our hobby are the powers of crass speculation which understand **nothing** about comic books/art outside of vulgar sensationalism. I'll rant and rave to my grave (doo-dah) about this, but I know I'll never lift this poor hobby back out of the gutter that type of mentality has dragged us down to. If the rest of you would decide that you're "mad as hell and not going to take it anymore," maybe we could prevent all the new, young comics fans who enter this hobby as "Price Guide Zombies" from thinking that the **GUIDE** should dictate to them what is the "true meaning of Christmas." I just wish I... (sputter) ... you... I could just... (sputter—choke).

Oh, **hell** with it.

Were the Ray Bradbury stories that appeared in EC comics adapted legitimately, or were they ripped off???

Do we still say "ripped off" in 1984? I thought perhaps we'd finally gotten back to that old word "plagiarized." (That's big talk comin' from a guy who still salts his remarks with "gosh" and "golly!")

Anyhow, all the Bradbury adaptations which were cover-credited **were** endorsed by Bradbury. But it began with the strip "Home to Stay" in **WEIRD FANTASY #13**, which **seemed** (shall we say) to be a combination of two stories from Bradbury's **THE ILLUSTRATED MAN**: "Kaleidoscope," and "The Rocket Man." Several readers wrote

EC pointing this out, including Ray Bradbury himself. But in a rare instance of lawyers minding their own business, if any, instead of lawsuits being lobbed hither and yon, Bill Gaines and Bradbury entered upon a deal where, thereafter, DC could freely adapt any Bradbury story they wished, if they simply gave Bradbury credit on the issue's cover.

I would like an index to the appearances of Magica de Spell, my favorite duck antagonist.

I know of nine Magica de Spell appearances in duck strips by Mr. Barks...she **may** have been used in stories **not** written/drawn by Unca Carl, but you probably don't care any more about those than I do. Magica attempted to steal $crooge's "Ol' Number One Dime" in **UNCLE $CROOGE #36,38,40,43,45,48** and **50**, and in **WDC&S #258** and **265**. Since even I quit buying Gold Keys a few years back when they became too damn tough to locate to bother with, I can't say much about when or where those nine strips were reprinted, but I should at least point out the **Magica de Spell** reprint-issue of **WALT DISNEY SHOWCASE #30**.

I've heard that UNCANNY TALES #26 had a typical late '50s Marvel horror story called "The Spider Man." What was it about? Has it been reprinted? Did it appear before Jack Kirby claimed he thunk up the name "Spider-Man"???

Yes, "The Spider Man" appeared in that issue...see the accompanying illustrations of the cover and first page. First off, note that the cover has nothing whatsoever to do with the contents, which is typical of all the Atlas horror comics where t cover illustrator was apparently o given the story **titles** to work fro This was not a "typical late '5 Marvel horror story," but rather "typical **early** '50s **Atlas** hor story," the issue being dated N vember '54. As you can see, the st simply involved a science teach who loved to collect and bre spiders, and was drawn by I Winiarsky ("Ed Win"). Winiars worked at Marvel from 1941 to 19 and had been at DC even earlie 1936-1941. And...can we talk? His a wasn't so hot.

Could you index the stories that featured that astute organization "the Jimmy Olsen Fan Club"??? Could you list the appearances of Norse gods [Thor, Loki, Odin/Wotan, etc.] in comics outside of the modern Marvel universe???

These are two projects I'll offer to t readership. I expect to hear fro someone about the Olsen Fan Clu since I'm very pleased to see a rece surge in articles and indexes b writers not ashamed to show the appreciation for those wonderful, sometimes silly, years of the We singer **SUPERMAN**!

ED KRIEG—Lansdale, PA.
Did KA-ZAR ever have the word [redacted] on its cover cleverly hidden as blades of grass???

Please! The word is "f**k" if appears in **my** column, since I don think printing profanity necessaril makes me sound like I have a "spir of progress" or "worldly sophist cation." Crude is crude. And whil this sort of thing is not "clever," I' admit I find it as curious as the nex guy. If it shows up below in a part o the cover of **KA-ZAR #1** (Augus 1970), you'll see that Herb Trimp snuck "the word" in as grass blade just above Sabu's rump, to the righ side of the tree trunk. So let's all loo at it, giggle and nudge our neighbor then move on.

BRIAN HAYES—Chicago, IL.
Why did DC's foray into the black-and-white (or blue-and-white, as the case may be) field last for a scant two issues??? Likewise, why were the original incarnations of THE SPECTACULAR SPIDER-MAN and SAVAGE TALES so brief???

I'm so **often** asked these **same** two questions! My first reaction is to say

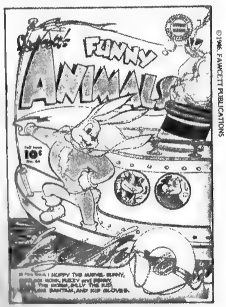
that I've never claimed to have knowledge of "inside" info on the comics industry...nor have I ever wanted inside info, since, unlike many fans, I don't feel like treating the comic industry like it was a cheap plot on FALCON CREST or something. I assume that these series didn't last because they didn't sell due to poor distribution and-slash-or lack of interested readers. Or you can believe the FALCON CREST-style explanations, like Roy Thomas's claim that he and Stan couldn't agree on the "direction" or style or wotever for SAVAGE TALES and it stopped at the first issue (as if Marvel would discontinue it if it sold well?). I dunno.

Anyway, for those who came in during the intermission, we're referring to DC's IN THE DAYS OF THE MOB #1 and SPIRIT WORLD #1, both under the editorship of Jack Kirby in Fall, 1971. And Marvel's SPECTACULAR SPIDER-MAN #1 and 2 (July-November 1968), SAVAGE TALES #1 (May 1971...#2 didn't appear until over two years later), and, I guess, PUSSYCAT #1 (October 1968) which was an oddball Marvel foray into reprinting sleazy strips from their line of "men's magazines."

You've seen the gold ink DC is using on their special anniversary covers. Exactly what is it in the ink or about that type of ink that makes it look metallic like that?

Well, A'course, you could answer that as easily as I could by calling up some printer in your area and asking them ink inkwiries. But if it matters, I do know that the metallic look is derived from the simple fact that the ink actually has some sort of metal content.

What's more interesting is that Fawcett Comics, right here in Louisville, was doing this back in the mid-'40s with silver ink on certain comics such as WHIZ #100 and CAPTAIN MARVEL #100. But then, Fawcett did other unique things with their covers that I've never even seen anyone in fandom mention: I have a FAWCETT'S FUNNY ANIMALS #64 (see illustration) which has two die-cut holes in the cover. The two faces you see peering out of the portholes on the cover are actually on the first inside page of the comic! And, no, the holes were not cut by a reader...there are no "cut along the dotted line" instructions, plus the holes are perfectly round. Is this one comic issue the only example in history of a shape or piece being cut out of a comic-book cover at the printer??? Did Fawcett do this on any other issue???!



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Was the reason Bob Kanigher quit editing at DC made public???

No, it wasn't. My impression is that he wanted a vacation after twenty-plus years, and went off to Europe. MT

Each of issues #93 through #95 of SUGAR AND SPIKE had a different editor listed in the indicia, making it seem to be a virtual hot potato. What's the story there??? For that matter, how about an index of who edited what issues of that title?

Again, this is a surmise on my part, but it would seem to me that the changeover was simply a function of the fact that Sheldon Mayer, a former editor and veteran cartoonist, simply needed a minimum of editing anyway, and the editors in question were moving around to places where they were really needed. My personal SUGAR AND SPIKE collection is small because of the high prices the GUIDE has dictated the entire run be sold at (meaning not very many casual fans have ever read any if they don't buy digests), so I can't nail down issues exactly, but I do know that Lawrence Nadle was the original editor, and that he was replaced by Murray Boltinoff upon his death in 1964. MT

CARLOS M. POZO—Houston, TX.

Could you please make an index of Richard Corben's work for Warren magazines???

Certainly... Richard Corben at Warren:

CREEPY #36,41,43,44,46,54,56-64, 66-70,73,77,83,84,92,101,103
EERIE #31-33,43,58,60,64,77,79,81, 86,87,90,97,106,125,126 (also fan-page art in #16, and interior coloring in #54-58,60,62.)
VAMPIRELLA #15,16,30,31,33,54
1984 #1-8
1994 #26
THE ROOK #1
FUTURE WORLD COMIX #1
STAR QUEST COMIX #1
COMIX INTERNATIONAL #1-5
THE OLD COMIX WORLD OF RICHARD CORBEN #1

I would like to get in touch with fans from France, Spain and Italy in the hope of obtaining such comic magazines as France's METAL HURLANT, PILOTE, Spain's SELECCIONES ILLUSTRADAS, and Italy's TOTEM, FRIGIDAIRE and ALTER [I can write in either English or Spanish.] Or I'd like to know where in the U.S. these magazines are available.

All I can do is print this fellow's full address and let readers take it from there:

Carlos M. Pozo
17700 El Camino Real, #522
Houston, TX 77058

CHARLIE KNOEDLER—Marysville, WA.

Have you or anyone else put together a checklist of, for lack of a better name, "golden age" reprints? Rather than let my family go hungry, I collect these reprints instead of the originals.

Yeah, and don't you appreciate the dealers who openly accuse Marvel of hurting their back issue sales by reprinting old comics? I mean, some of 'em don't care if we know they want us under their thumbs. This is obviously too vast a subject for inclusion in my column. DC reprint indexes are being done for an "APA" I belong to ("Amateur Press Alliance"). Perhaps some reader is keeping a running index of '40s reprints he'll allow me to condense and print in I.C.?

Do you have any information, past or present, on Wayne Howard? I ran across his work on Charlton's MIDNIGHT TALES. Is this Wally Wood or someone trying to imitate his style???

Gosh, no, it's not Wood, but I believe Howard worked as Wood's assistant for a while, which explains why his stuff looks like a very baaaaaad Wood imitation. Other than his work at Charlton on various titles after 1975, Wayne Wright Howard also worked on some DC mystery comics in the early '70s, Marvel stuff like horror, Thongor, MARVEL TWO-IN-ONE,

and so forth around '75, and some Warren stuff in '76.

STEVE ROWE—Hartsville, SC.
I'm pulling out my hair trying to figure out how many of those stories printed in TWO-GUN KID#93-on were new. More than Overstreet says, I know. So could you do an Ogden Whitney TWO-GUN checklist? [Don't forget that one in KID COLT.]

Well, now there's two of us with bald spots, because, although I have all the Marvel/Atlas western comics, my data on and knowledge of them is sparse...so I could only spend about an hour anna half unbagging and rebagging individual issues before I became sure only that I wasn't sure. All I **can** say is that, as you suggest, the...**PRICE GUIDE** data on Ogden Whitney **TWO-GUN KID** strips is a mess of error, as if Mr. O. made a **bad** copy of someone's **incomplete** data. But I shouldn't say too much since I can't be sure that I didn't miss some Whitney **Two-Gun** strips due to my unfamiliarity with them...f'instance, I wouldn't have mentioned the one in **KID COLT** had you not pointed it out. (The...**PRICE GUIDE** states that this issue of **KID COLT** contains a "new **Two-Gun Kid** strip" of "Ogden Whitney reprint art"... S'go figger!)

Do I digress? I see new Whitney art in **TWO-GUN KID #87-92, 98,103** and **104**, and reprints in **#113, 117, 118** and **128**. He did the covers of all the same issues, **except #98** and **103**. And, yes, there is one new Whitney **Two-Gun Kid** in (at Least) **KID COLT #141**. Now, compare that this data to that in the...**PRICE GUIDE**, just for laughs.

What AQUAMAN strips did Ramona Fradon draw?

Well, let's first examine where Aquaman appeared, at least up until he achieved his own title:

MORE FUN #73-107 (November '41-January '46)
ADVENTURE #103-117,119-152,154, 156,158,160,162,164,167,168,170-280,282,284
SHOWCASE #30-33
DETECTIVE #293-300
WORLD'S FINEST #125-133,135, 137,139
AQUAMAN #1 on

My collection of **ADVENTURE** has a few li'l holes in it right about the time Fradon began on **AQUAMAN**. In my **#162**, the art is by, I believe, John Daly, while in **#168** (dated September '51) I see it is by Fradon. However, since I do not have **#164** or **#167**, either of those two issues may have been her first work on the feature rather than **#168**. Fradon then drew **Aquaman** in **ADVENTURE** until **#282**, in **SHOWCASE #30**, and in **DETECTIVE #297, WORLD'S FINEST #127-133,135, 137**, and **139**. Other than John Daly, other earlier **Aquaman** art was by Louis Cazeneuve or Paul Norris.

What's the name of the artist who drew A DATE WITH JUDY in '48-'60 and BUZZY '49-'55??

MT: Graham Place is the artist in question. A tiny degree of doubt crept into my mind last summer at the Chicagocon when I met a dealer selling originals from Place's estate. Among them were animation drawings from the Paramount **Superman** cartoons which match the style Place used on **JUDY** and **BUZZY**, as well as some late '50s work from those books. But he was also selling a page from **BUZZY #4** as being by Place (as he'd acquired it from his estate) which is clearly in the style of George Storm. Could be Storm or DC gave Place the art for reference purposes, but with this small degree of doubt, I'm still betting Place is the artist in question.

HECTOR M. RAMBLA—New York, NY.
What other heroes besides the Blue Beetle, Captain Atom, Nightshade, and the Question did DC buy from Charlton? Did they buy Atomic Mouse or Sarge Steele? Does Charlton still have the rights to Nature Boy, Peter Cannon—Thunderbolt, Mercury Man, Son of Vulcan, the Peacemaker, Spookman, the Shape, the Fightin' 5, the Sentinels, the Wanderer, Apache Red, Doomsday + One, Judomaster, Atomic Rabbit, Kid Montana, Gunmaster, Cheyenne Kid and Yang???

MT: First let me say that I only know for certain about those which have been listed in Dick Giordano's "Meanwhile..." column in the comics, and that the rest of this is deductive reasoning. DC bought, at the behest of Dick Giordano, those **super-hero** characters which Dick helped create when he was Charlton's editor. This means Captain Atom, Blue Beetle, Nightshade, the Question, Judomaster, Peacemaker, Sarge Steele, Son of Vulcan—and presumably the back-up strips for those titles: the Sentinels, the Jester, and the several one-shot strips from **CHARLTON PREMIERE**. Thunderbolt was given back to Pete Morisi by Charlton in 1982, though there has been some talk that he'd be among the heroes included in any new Charlton-hero revival at DC. The Fightin' 5 was not among those sold to DC, nor was Gunmaster, both of which have been published by Charlton recently. Kid Montana is as old a character as the Cheyenne Kid, so I don't understand his inclusion in this list. **Wander** (not "the Wanderer") may have been included, as he's a borderline super-hero character created by Giordano and Denny O'Neil with Jim Aparo, but Apache Red and Doomsday + 1 are long after Giordano's tenure there, as is Yang. Mercury Man is a virtual non-entity, but I don't know if Nature Boy (and Mr. Muscles) were included in the deal. When the new **FUNNY ANIMALS** book was announced, Charlton was heard to comment that Atomic Mouse, Atomic Rabbit and Atom the Cat were the only super-heroes they have left, so infer from that what you will...

MARK ERNST—Epsom, NH.
Could you possibly identify the writers, artists, and any other creative personnel of the Gold Key STAR TREK comics???

MT: The artists include Alberto Giolitti (the first six years or so), Alden McWilliams (the last five years or so) and Mike Roy (several fill-in-issues and covers). Writers included Paul S. Newman, Len Wein, Allan Moniz, George Kashdan and Arnold Drake, among others. Dave Drexler was listed as story consultant on several issues.

STEPHEN SCOTT BEAU SMITH—Barboursville, WV.
In what episode of CAPTAIN KENTUCKY did his dog Cleo first appear???

© 1984 CLEO ENTERPRISES

#120. Accompanying this question: a portrait of Lance Pertwillaby and Cleo.

What DC COMICS HAS Murray Boltinoff edited during his long career with DC???

Murray Boltinoff has solo-edited the following books after a long tenure as art editor for Jack Schiff ACTION COMICS, WORLD'S FINEST COMICS, SUPERBOY, TOMAHAWK, THE FOX AND THE CROW, OUR FIGHTING FORCES, JIMMY OLSEN, MY GREATEST ADVENTURE, THE BRAVE AND THE BOLD, GIRL'S LOVE STORIES, FALLING IN LOVE, TALES OF THE UNEXPECTED, SHOWCASE, SUGAR AND SPIKE, HOUSE OF SECRETS, BLACKHAWK, G.I. COMBAT, HEART THROBS, JERRY LEWIS, CHALLENGERS OF THE UNKNOWN, DOBIE GILLIS, DOOM PATROL, HAWKMAN, METAMORPHO, TEEN TITANS, PLASTIC MAN, STANLEY AND HIS MONSTER, WITCHING HOUR, SUPER DC GIANT, GHOSTS, FIRST ISSUE SPECIAL, and probably several others

Has Marvel Comics ever come up with an answer to the question: why doesn't Namor remember being "pals" with Captain America during WWII? This has always puzzled me.

An easy answer might be that only selected parts of his memory returned after being cured of his amnesia in FANTASTIC FOUR #4?

Who was the artist on Marvel's super-hero funny-animal comic of the '40s, SUPER RABBIT???

There may have been more than one, but one of them was definitely Mike Sekowsky

I recently saw an old ad for Ideal's CAPTAIN ACTION toy doll. I noticed the art looked a lot like Kurt Schaffenberger's work. Am I right???

I don't even have to check on that'n... Yes, the ad for that '60s toy series was by Kurt Schaffenberger

MT: ACG subsidiary Custom Comics was probably responsible for the ad, and Schaffenberger did lots of covers for ACG, so that's probably how he came to do it. The Ideal Toy giveaway listed in the GUIDE circa '67 was also done by Custom, not DC.

MICHAEL MARTEWICZ—?, ?

Can you give me a list of the characters DC has acquired from companies who do not publish anymore???

MT: We've just covered Charlton, wherein DC acquired only selected characters. In the cases of Fawcett

and Quality, all characters which are not the property of other owners (i.e. Captain Midnight and the Spirit) are rife for present-day usage. This includes Captain Marvel, Captain Marvel Jr., Mary Marvel, Bulletman, Bulletgirl, Spy Smasher, Mr. Scarlet and Pinky, Commando Yank, Phantom Eagle, Minuteman, Masterman, Ibis the Invincible, and others from Fawcett; Plastic Man, Blackhawk, Doll Man, the Black Condor, Phantom Lady, the Ray, Human Bomb, Midnight, Red Bee, the Jester, Manhunter, Uncle Sam, Quicksilver, Captain Triumph, Kid Eternity, the Clock, Firebrand, Neon, Magno, Miss America, Black X, Red Torpedo, Rusty Ryan, Chic Carter, USA, the Unknown, Wonder Boy, Yankee Eagle and many, many others. If you want to stretch things a bit, you can consider Blue Beetle, originally published by Fox and Holyoke in the '40s, to be a separate case from the other Charlton characters. (Note that the Fawcett characters still have to be leased from Fawcett every time they are used.)

How about a list of radio, TV and/or movie personalities who have had their own comic books? I have included a list of the ones I have found.

Michael's list includes Abbott and Costello, Alan Ladd, Bob Hope, Dean Martin and Jerry Lewis, Ozzie and Harriet, Bill Boyd, Bobby Sherman, Boris Karloff, Buster Crabbe, David Cassidy, Gabby Hayes, Gene Autry, Jackie Gleason, Jimmy Wakely, John Wayne, Judy Canova, Laurel and Hardy, Roy Rogers, Dale Evans, Rick Nelson, Tex Ritter, Tim Holt, Tom Mix. To which we can add: Smiley Burnett, Sunset Carson, Tim McCoy, Rocky Lane, Rod Cameron, Andy Devine, Lash La Rue, Ken Maynard, Monte Hale, Johnny Mack Brown, Wild Bill Elliott, Rex Allen, Buck Jones, Dick Powell, Frank Buck, Milton Berle, Andy Griffith, Danny Thomas, the Lennon Sisters, Danny Kaye, Gale Storm, Brenda Lee, Dorothy Lamour, Hoot Gibson, Don Newcombe, Jimmy Durante, Charlie McCarthy, Howdy Doody, Sabu, David Ladd, the Beatles, Muhammad Ali, sports figures such as Larry Doby, Ralph Kiner, Roy Campanella, Eddie Stankey, Phil Rizutto, Yogi Berra, Jackie Robinson, Joe Louis, Evel Kneivel, plus Bob Steele, Bob Colt (if there was a real Bob Colt, I've never heard of him, but that doesn't mean he didn't exist) and politicians/public figures like John F. Kennedy, Lyndon Baines Johnson, Dwight D. Eisenhower, Adlai Stevenson, Barry Goldwater, Caroline Kennedy, Pope John Paul II—and even the Human Fly, I guess. MT

Like we said, don't fail to hesitate before forgetting to write

Keno Don Rosa
1603 Woodluck Avenue
Louisville, KY 40205

with those questions! And don't forget that Ol' K.D. is also taking your nominations for the **Comic Book Hall of Fame**—the feature in which **you**, the comic reader, get to tell us **your** favorites and why! And the best thing about it? It's the **same** address as for **Info Center**! Wow! Can you beat that?

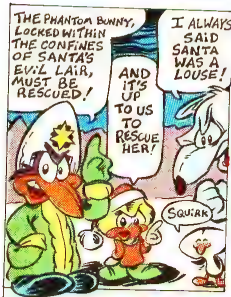
As Don would say, "Be seeing you..." MT

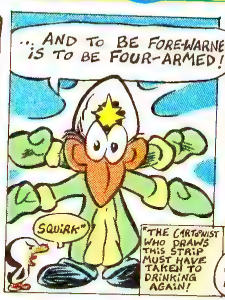
CAPITAL COMICS NEWS

Negotiations for the three suspended Capital books (**NEXUS, WHISPER** and **THE BADGER**) continues, and currently, the best money is on First Comics being the one to take them over. Talks with Marvel and Pacific continued, both of whom expressed interest only in **NEXUS**, and with DC and Eclipse, who, like First, were interested in all three. John Davis of Capital said that Steve Rude, Mike Baron and Rich Larson, who co-own the characters with Capital, were actively participating in the negotiations. Rude is doing a fill-in for George Perez of **TALES OF THE TEEN TITANS(#48)**, and Baron has written a story for **EPIC** that was described as being so violent that it makes **BADGER** look like a Saturday morning cartoon. Davis said that **WHISPER #3** was all ready, at the printer when the suspension went into effect, and could be printed anytime the deal went through.

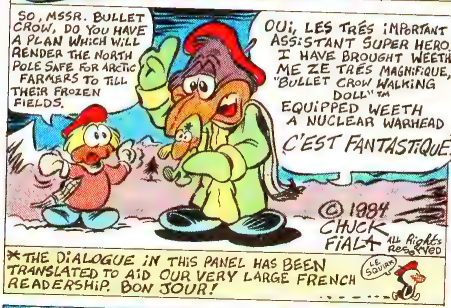
BULLET CROW by CHUCK FIALA

FOWL OF FORTUNE


THE PHANTOM BUNNY, LOCKED WITHIN THE CONFINES OF SANTA'S EVIL LAIR, MUST BE RESCUED!
I ALWAYS SAID SANTA WAS A LOUSE!
AND IT'S UP TO US TO RESCUE HER!
SQUARK



YES PETE THE POLAR BEAR, Esq. YOU WILL NOT BE SORRY...
... THAT SUPER-HEROES ARRIVED ON THE SCENE TO INSPECT THIS LOCALE COVERED THICKLY IN INTRIGU


SO, MSSR. BULLET CROW, DO YOU HAVE A PLAN WHICH WILL RENDER THE NORTH POLE SAFE FOR ARCTIC FARMERS TO TILL THEIR FROZEN FIELDS.
OUi, LES TRÉS iMPORTANT ASSiSTANT SUPER HERO I HAVE BROUGHT WEETH ME ZE TRÉS MAGNIFIQUE, "BULLET CROW WALKING DOLL" EQUIPPED WEETH A NUCLEAR WARHEAD
C'EST FANTASTIQUE.*
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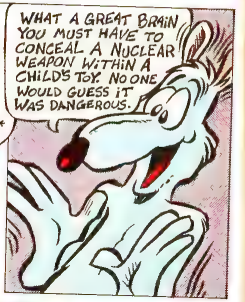
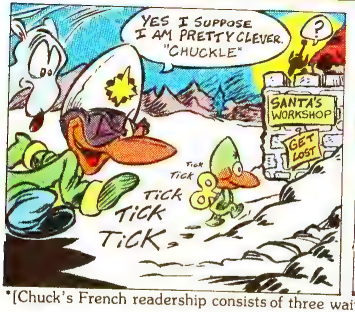
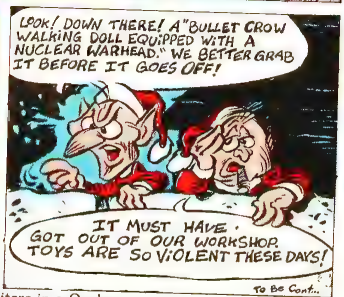
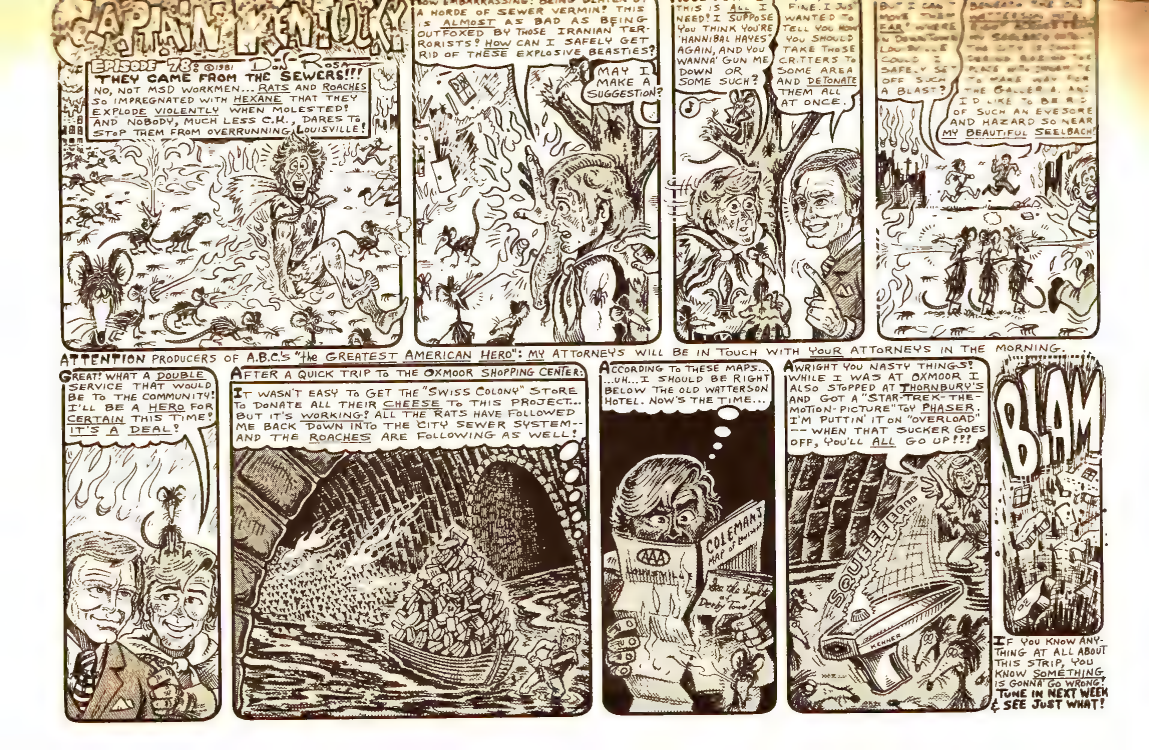


*THE DIALOGUE IN THIS PANEL HAS BEEN TRANSLATED TO AID OUR VERY LARGE FRENCH READERSHIP. BON JOUR!




LOOK! DOWN THERE! A "BULLET CROW WALKING DOLL EQUIPPED WITH A NUCLEAR WARHEAD." WE BETTER GRAB IT BEFORE IT GOES OFF!
IT MUST HAVE GOT OUT OF OUR WORKSHOP. TOYS ARE SO VIOLENT THESE DAYS!
To Be Cont...

*[Chuck's French readership consists of three waiters in a Quebec restaurant. Editor.]


CAPTAIN PANDUKY
EPISODE 78: ©1981 Don Rosa
THEY CAME FROM THE SEWERS!!!
NO, NOT MSD WORKMEN... RATS AND ROACHES SO IMPREGNATED WITH HEXANE THAT THEY EXPLODE VIOLENTLY WHEN MOLESTED! AND NOBODY, MUCH LESS C.R., DARES TO STOP THEM FROM OVERRUNNING LOUISVILLE!
A HORDE OF SEWER VERMIN? THIS IS ALMOST AS BAD AS BEING OUTFOXED BY THOSE IRANIAN TERRORISTS? HOW CAN I SAFELY GET RID OF THESE EXPLOSIVE BEASTIES?
MAY I MAKE A SUGGESTION?
FINE. I JUST WANTED TO TELL YOU THAT IF YOU SHOULD TAKE THOSE CRITTERS TO SOME AREA AND DETONATE THEM ALL AT ONCE...
THIS IS ALL I NEED! I SUPPOSE YOU THINK YOU'RE 'HANNIBAL HAYES' AGAIN, AND YOU WANNA' GUN ME DOWN OR SOME SUCH?
OFF SUCH A BLAST?
I'D LIKE TO BE A PART OF SUCH AN EVERSORE AND HAZARD SO NEAR MY BEAUTIFUL SEELBACH!
ATTENTION PRODUCERS OF A.B.C.'s "the GREATEST AMERICAN HERO": MY ATTORNEYS WILL BE IN TOUCH WITH YOUR ATTORNEYS IN THE MORNING...
GREAT! WHAT A DOUBLE SERVICE THAT WOULD BE TO THE COMMUNITY! I'LL BE A HERO FOR CERTAIN THIS TIME! IT'S A DEAL?
AFTER A QUICK TRIP TO THE OXMOOR SHOPPING CENTER:
IT WASN'T EASY TO GET THE "SWISS COLONY" STORE TO DONATE ALL THEIR CHEESE TO THIS PROJECT... BUT IT'S WORKING? ALL THE RATS HAVE FOLLOWED ME BACK DOWN INTO THE CITY SEWER SYSTEM-- AND THE ROACHES ARE FOLLOWING AS WELL!
ACCORDING TO THESE MAPS... ...UH... I SHOULD BE RIGHT BELOW THE OLD WATTERSON HOTEL. NOW'S THE TIME...
COLEMAN'S MAP of LOUISVILLE
AWRIGHT YOU NASTY THINGS? WHILE I WAS AT OXMOOR I ALSO STOPPED AT THORNBURY'S AND GOT A "STAR-TREK-THE-MOTION-PICTURE" TOY PHASER. I'M PUTTIN' IT ON "OVERLOAD" -- WHEN THAT SUCKER GOES OFF, YOU'LL ALL GO UP!!!
SQUEEEEEEE
BLAM
IF YOU KNOW ANYTHING AT ALL ABOUT THIS STRIP, YOU KNOW SOMETHING IS GONNA GO WRONG! TUNE IN NEXT WEEK & SEE JUST WHAT!

CAPTAIN KENTUCKY
EPISODE 7
©1981 Dan Rosa
...AND DIRECTLY ABOVE, ON WALNUT STREET—ER, UH, (AHEM)... ON MUHAMMAD ALI BOULEVARD, A HAPPY ROGER DAVIS STANDS BY EXPECTANTLY...
WHAT A GREAT IDEA I HAD! WHEN THOSE VERMIN EXPLODE, THAT ATROCIOUS WATTERSON HOTEL RUIN WILL FALL SAFELY IN ON ITSELF!
BA-BAROOOM
U.S. MAIL
...AND I'LL BE RID OF SUCH AN EYESORE SO NEAR MY BEAUTIFUL SEELBACH HOTEL HERE, AND... WHAT TH—?
RUMBLE
COUGH-COUGH! MR. DAVIS! WELL, THAT'S THAT! THERE'S NOT SO MUCH AS TWO BRICKS LEFT STUCK TOGETHER ON THIS ENTIRE HALF-BLOCK!
SEELBACH
THESE HYPER-SENSITIVE MOVIE STARS! THERE'S JUST NO PLEASING SOME PEOPLE!
CONGRATULATIONS TO CAROL BURNETT! BUT INSTEAD OF SUING THOSE "TABLOIDS" MAYBE THEY SHOULD SUE THE PEOPLE WHO MAKE THEM SUCCESSFUL BY BUYING & READING SUCH JUNK!
LATER THAT NIGHT, LANCELOT (C.K.) PERTWILLABY RELAXES IN HIS HIGHLANDS APARTMENT:
HERE'S DINDIN, CLEO! YOUR FAVORITE—PURINA DOG CHOW! THEY MIGHT HAVE LOST A LIL' HEXANE INTO THE SEWERS, BUT THEY STILL MAKE THE VERY BEST DOGGY FOOD, RIGHT?
PURINA DOG CHOW
CLEO
WOTTA' DAY... (SIGH). AH—JOHNNY CARSON! AND THERE'S ED McMAHON WITH ANOTHER OF HIS LIVE DOG FOOD COMMERCIALS.
THAT'S RIGHT, FOLKS—JUST LOOK AT HOW FIFI GOES FOR HER PURINA DOG CHOW!
BURP
FIFI
BANG
YOU CAN SEE HOW ENERGETIC FIFI GETS FROM THE DOG CHOW, SO COMPLETE ALL YOU ADD IS LOVE!
HOOOO-OOOHH!
HOW ENERGETIC IS SHE, THERE, ED?
WHY, UH SHE'S JUST BURSTING WITH ENERGY! HEH, HEH. (GULP)
CLEO! DON'T EAT THAT—
BANG
DON'T EAT—? HUH? OH... NEVER MIND.
BANG! I HEAD 'EM OFF AT THE PASS!
BANG! BANG!
MUNCH MUNCH MUNCH
CLEO
BUT, OF COURSE, PURINA DOES MAKE GOOD DOGGY FOOD! IT'S WHAT I REALLY DO FEED CLEO, AND SHE'S NEVER EXPLODED ONCE!
NEXT WEEK: A NEW STORY!

DC COMING COMICS

ATARI FORCE No. 8, August. "Babe's Story" is by Gerry Conway, Jose Luis Garcia Lopez and Ricardo Villagran. Babe stumbles through a war. Lopez did the cover. [4/17-5/10]

THE BEST OF DC No. 51, August. The **Batman Family** is the theme of this issue, which reprints: Batman and Robin in "Daughter Of The Demon" by Denny O'Neil, Neal Adams and Dick Giordano from **BATMAN #232** and "Night Of The Reaper" by the same trio from **BATMAN #237**; Batgirl, Robin and Man-Bat in "Dread Night of the Jaguar" by Bob Rozakis, Marshall Rogers and Terry Austin and "The Man Who Melted Manhattan" by Rozakis, Rogers, Don Newton and Bob Wiacek from **BATMAN FAMILY #12** and **13**; Commissioner Gordon and Alfred in "Surprise! Surprise!" by Rozakis, Carl Potts and Frank McLaughlin from **BF #11**; a page by Al Milgrom and Jim Starlin from **BF #17**; and a two page pin-up of the Batman Family and Ragman by Starlin that was the cover of **BF #20.** The covers are by Ed Hannigan and Giordano and "Bob Kane." [4/17-5/10]

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DC COMIC PRESENTS No. 72, August. "Madness In A Dark Dimension" is by Paul Kupperberg, Alex Saviuk and Dennis Jensen. Superman and the Phantom Stranger employ the Joker as a guide through a dimension of madness. Saviuk and Dick Giordano did the cover. [4/17-5/10]

THE FURY OF FIRESTORM No. 26, August. "Give Me Liberty—Give Me Death" is by Carla and Gerry Conway, Rafael Kayanan and Rodin Rodriguez. Further battles with Black Bison. Kayanan and Romeo Tanghal did the cover. [4/17-5/10]

JUSTICE LEAGUE OF AMERICA No. 229, August. "War Of The Worlds, 1984: Part Two, Bitter Ashes" is by Gerry Conway, Alan Kupperberg and Pablo Marcos. The Martians attack the JLA satellite. Chuck Patton and Dick Giordano did the cover. [4/17-5/10]

THE NEW TEEN TITANS No. 1, August. "Shadows In The Dark" is by Marv Wolfman and George Perez. The first issue of the new deluxe format series the menace of Trigon's return. The cover is a painting by Perez. [4/17-5/10]

VIGILANTE No. 9, August. "In The Grip Of The Electrocutioner" is by Marv Wolfman, Ross Andru, Rick Magyar and Dan Adkins. While on the trail of this killer, Adrian is offered a tempting reason to give up the pursuit. Andru and Mike DeCarlo did the cover. [4/17-5/10]

WONDER WOMAN No. 318, August. "Paradise Burning" is by Kurt Busiek, Irv Novick and Rick Magyar. Diana travels to a Paradise Isle of another era to help a defeated group of Amazons. The Huntress appears in "Knee Of The Idol" by Joey Cavalieri, Mark Beachum and Stan Woch. Ed Barreto did the cover. [4/17-5/10]

ARAK, SON OF THUNDER No. 36, August. "The Sword Of Nether-Eden" is by Roy and Dann Thomas, Ron Randall and Rick Magyar. A search for the Sword of Gabriel leads to more minions of the Serpent God. The Tale of Arak as a Boy is "The Turtle And The Serpent" by the Thomases and Gerald Forton. The cover is by Randall. [4/24-5/17]

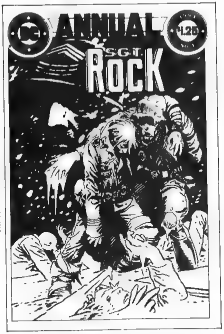
BATMAN No. 374, August. "Pieces Of Penguin" is by Doug Moench, Don Newton and Alfredo Alcala. It's time for the penguin on top of your TV to explode. Newton and Dick Giordano did the cover. [4/24-5/17]

THE FLASH No. 336, August. "Murder On The Rocks" is by Cary Bates, Carmine Infantino and Frank McLaughlin. The Flash investigates the murder attempts against his lawyers. Infantino and Klaus Janson did the cover. [4/24-5/17]

G.I. COMBAT No. 268, August. The **Haunted Tank** tales are "The Real War" and "Battle Of The Two Flags" by Robert Kanigher and Sam Glanzman. This issue also has Combat Cops in "Warrior In White" by George Kashdan and E. R. Cruz and the Mercenaries in "New Battles—Old Gods" by Kanigher and Vicatan. Joe Kubert did the cover. [4/24-5/17]

NEW GODS No. 3, August. "Spawn" and "The Glory Boat" by Jack Kirby and Mike Royer are reprinted from **THE NEW GODS #5** and **6**. Kirby and Royer did the cover. [4/24-5/17]

THE OMEGA MEN No. 17, August. "Replicave Seeking" is by Doug Moench, Tod Smith and Romeo Tanghal. The group's problems with Tigorr multiply. Smith and Tanghal did the cover. [4/24-5/17]



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SGT. ROCK ANNUAL No. 4, August. "A Candle In Hell" is by Robert Kanigher and Frank Redondo. Rock meets up again with the Iron Major. Joe Kubert did the cover. [4/24-5/17]

STAR TREK No. 7, August. "Pon Far" is by Mike Barr, Eduardo Barreto and Ricardo Villagran. Saavik's origin is related during a trip to Vulcan. Dan Day and Dick Giordano did the cover. [4/24-5/17]

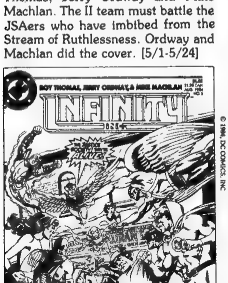
SUPERMAN No. 398, August. "The Kid Who Master-Minded Superman" is by Joey Cavalieri, Curt Swan and Dave Hunt. Superman has problems with missing powers. Also, "The Clothes That Make The Man" is by Paul Kupperberg, Alex Saviuk and Dennis Jensen. Ed Barreto did the cover. [4/24-5/17]

TALES OF THE TEEN TITANS No. 45, August. An untitled story by Marv Wolfman, George Perez and Mike DeCarlo relates how Aqualad arrives at Titan Tower for help. Perez did the cover. [4/24-5/17]

BATMAN AND THE OUTSIDERS No. 13, August. "In The Chill Of The Night" is by Mike Barr, Day Day and Pablo Marcos. Batman struggles to survive a poisonous dart, as the team tries to help. Jim Aparo did the cover. [5/1-5/24]

BLUE DEVIL No. 3, August. "Heart Of Stone" is by Gary Cohn, Dan Mishkin, Paris Cullins and Gary Martin. While he is at the S.T.A.R. Labs for help, Dan Cassidy is attacked by Metallo. Cullens did the cover. [5/1-5/24]

INFINITY, INC. No. 5, August. "Dead Man's Bluff" is by Roy Thomas, Jerry Ordway and Mike Machlan. The II team must battle the JSAers who have imbibed from the Stream of Ruthlessness. Ordway and Machlan did the cover. [5/1-5/24]



GREEN LANTERN No. 179, August. "Let Us Prey" is by Len Wein and Dave Gibbons. With Hal missing, the Predatator takes on the Demolition Team to save Ferris Aircraft. Plus, the **Green Magic** back-up series continues in "Enemy Lines" by Todd Klein and Gibbons. Gibbons did the cover too. [5/1-5/24]

LEGION OF SUPER-HEROES No. 1, August. The team of the future debuts in their deluxe format comic with this story by Paul Levitz, Keith Giffen and Larry Mahlstedt. It begins with the return of the Legion of Super-Villains, a kidnapping and a prison break. Giffen and Mahlstedt did the cover. [5/1-5/24]

NEW TALENT SHOWCASE No. 8, August. In this issue: Jenesis in "Starting Over" by Mindy Newell, Mark Beachum and Mark Alexander; Mirrage in "High Speed Insanity" by Ashley Tillman, Greg Shoemaker and Stan Woch; Class of 2064 in "Shattered" by Todd Klein, Terry Shoemaker and Karl Kesel; and Cosmic Clinics Inc. in "Clinic Conflict" by David Marchman, Bob Orzechowski and Reuben Pharms. Shoemaker did the cover. [5/1-5/24]

THE SAGA OF THE SWAMP THING No. 27, August. "...By Demons Driven" is by Alan Moore, Stephen Bissette and John Totleben. Swamp creature and Demon battle the Monkey King. Bissette and Totleben did the cover. [5/1-5/24]

SGT. ROCK No. 391, August. "Killers Also Smile" is by Robert Kanigher and Adrian Gonzalez. Easy tracks an SS death squad. Also, "Old Man And The War" by Rex Lindsey and Joe Moore and "Smell Of Victory." Joe Kubert did the cover. [5/1-5/24]

SUPERGIRL No. 22, August. "I Have Seen The Future And It Is Me" is by Paul Kupperberg. Carmine Infantino and Bob Oksner. A Man evolves to a futuristic humanoid. The cover is by Ed Barreto. [5/1-5/24]

THRILLER No. 9, August. "East Of Euthanasia" is by Bill DuBay and Alex Nino. The Seven Seconds must battle their way out of Russia. Nino did the cover. [5/1-5/24]

WARLORD No. 84, August. "Hail To The Chief" is by Cary Burkett, Dan Jurgens and Dan Adkins. Travis falls prey to the worst menace of all—political office. The **Barren Earth** story is "The Floating Palace" by Gary Cohn and Ron Randall. The cover is by Jurgens, Dick Giordano and Betsy Ross. [5/1-5/24]

ACTION COMICS No. 558, August. "The All-Seaing Eye" is by Bob Rozakis and Kurt Schaffenberger. With Professor Potter's help, Superman's heat vision goes hooey. Plus, "Hoax Night" by Paul Kupperberg, Howard Bender and Dennis Jensen. Ed Barreto did the cover. [5/8-5/31]

ALL-STAR SQUADRON No. 36, August. "Thunder Over London" is by Roy Thomas, Rich Buckler and Richard Howell. The Marvel Family arrive—but are they fighting for the Axis? Buckler and Jerry Ordway did the cover. [5/8-5/31]

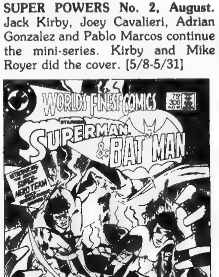
ARION, LORD OF ATLANTIS No. 22, August. "Blue Glass And Smoke" is by Paul Kupperberg, Jim Sherman and Bob Smith. Further adventures on the high seas. Jan Duursema did the cover. [5/8-5/31]

DETECTIVE COMICS No. 541, August. "Antarctic Nightmare" is by Doug Moench, Gene Colan and Bob Smith. Batman pursues the Penguin. Plus, a Green Arrow story by Joey Cavalieri, Shawn McManus and Sal Trapani. Colan and Dick Giordano did the cover. [5/8-5/31]

JONAH HEX No. 86, August. "The Slaughterhouse" is by Mike Fleisher and Tony DeZuniga. The Grey Ghost continues to hunt Jonah Hex. Ed Hannigan and DeZuniga did the cover. [5/8-5/31]

SUN DEVILS No. 2, August. "Myste Of Doom" is by Gerry Conway, Dan Jurgens and Rick Magyar. More of the characters are introduced as the war escalates. Jurgens and Magyar did the cover. [5/8-5/31]

SUPER POWERS No. 2, August. Jack Kirby, Joey Cavalieri, Adrian Gonzalez and Pablo Marcos continue the mini-series. Kirby and Mike Royer did the cover. [5/8-5/31]



TALES OF THE LEGION OF SUPER-HEROES No. 314, August. "The Trial Of Onfur" is by Paul Levitz, Terry Shoemaker and Karl Kesel. Plus, "A Witch Shall Be Born" by Levitz, George Tuska and Kesel. The cover is by Larry Mahlstedt and Dick Giordano. [5/8-5/31]

WORLD'S FINEST COMICS No. 306, August. "The Saga Of Swordfish And Barracuda" is by Don Lawrence, Steve Lightle and Janke. More on the source of Null and Void's powers. Ed Hannigan and Klaus Janson did the cover. [5/8-5/31]

ATARI FORCE No. 9, September. "The Secret Of The Dark Destroyer" is by Gerry Conway, Jose Luis Garcia Lopez and Ricardo Villagran. Further adventures in an alternate dimension

for the re-united team. Lopez did the cover. [5/15-6/7]

THE BEST OF DC No. 52, September. The best stories of 1983: "Siege" by Marv Wolfman, Keith Pollard and Romeo Tanghal from **NEW TEEN TITANS #35**; "The Death Of Blackhawk Island" by Mark Evanier and Dan Spiegle from **BLACKHAWK #258**; "The Birthright" by Dan Mishkin, Gary Cohn and Ernie Colon from **AMETHYST #1**; "Violet's Story" by Paul Levitz, Keith Giffen and Kurt Schaffenberger from **LEGION OF SUPER-HEROES #305**; "The Dummy" by Robert Kanigher and Frank Redondo from **SGT. ROCK #376**; "Stopover In A Place Of Quiet Truths" by Martin Pasko, Stephen Bissette and John Totleben from **SAGA OF SWAMP THING #16**; and Batman in "Look To The Mountaintop" by Doug Moench, Gene Colan and Bob Smith from **DETECTIVE COMICS #533**. Paris Cullins and Dick Giordano did the covers. [5/15-6/7]

BLACKHAWK No. 272, September. "The Domino Principle" is by Mark Evanier and Dan Spiegle. Another Nazi plot to bet the Black Knights. The **Detached Service Diary** is "Artist" by Evanier and Ken Steacy. Spiegle did the cover. [5/15-6/7]

DC COMICS PRESENTS No. 73, September. "Rampage In Scarlet" is by Cary Bates, Carmine Infantino and Dave Hunt. Superman and the Flash in a far-off dimension. Infantino and Klaus Janson did the cover. [5/15-6/7]

THE FURY OF FIRESTORM No. 27, September. "War Dance" is by Paul Kupperberg, Rafael Kayanan and Rodin Rodriguez. Trouble with Black Bison in the nation's capital. Kayanan and Dick Giordano did the cover. [5/15-6/7]

JUSTICE LEAGUE OF AMERICA No. 230, September. "Blessed Is The Peacemaker" is by Gerry Conway and Alan Kupperberg. The conclusion of the Mars-Earth war. Chuck Patton and Dick Giordano did the cover. [5/15-6/7]

THE NEW TEEN TITANS No. 2, September. "The Search For Raven" is by Marv Wolfman and George Perez. The group searches for its missing member. Perez did the cover. [5/15-6/7]

VIGILANTE No. 10, September. "Vendetta" is by Marv Wolfman, Ross Andru and Rick Magyar. Adrian searches for the killer of his partner and the Controller. Andru and Bob Smith did the cover. [5/15-6/7]

WONDER WOMAN No. 319, September. "Diana Prince—Traitor" is by Dan Mishkin, Don Heck and Rick Magyar. Doctor Cyber returns. The Huntress appears in "The Ozymandias Solution" by Joey Cavalieri and Stan Woch. Ed Barreto did the cover. [5/15-6/7]

ALL-STAR SQUADRON ANNUAL No. 3, September. A story by Roy Thomas, Rick Hoberg, Rich Buckler, Wayne Boring, Keith Giffen, Richard Howell, Carmine Infantino, Don Newton, Martin Nodel, Jerry Ordway and George Perez. The Justice Society battles a menace in 1941 and the consequences affect several members. Hoberg and Jerry Ordway did the cover. [5/22-6/14]

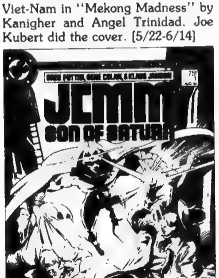
AMYTHEST, PRINCESS OF GEMWORLD ANNUAL No. 1, September. In a story by Dan Mishkin, Gray Cohn, Ric Estrada and Ernie Colon, the peace of Gemworld is shattered by a threat that Amy unleashes. Colon did the cover. [5/22-6/14]

ARAK, SON OF THUNDER No. 36, September. "Once Upon A Unicorn" is by the Thomases and Ernie Colon. Arak learns of Valda's adventures back in France. Colon did the cover. [5/22-6/14]

BATMAN No. 375, September. "The Glacier Under Gotham" is by Doug Moench, Don Newton and Alfredo Alcala. Mister Freeze returns. Ed Hannigan and Klaus Janson did the cover. [5/22-6/14]

THE FLASH No. 337, September. "Beware The Speed Demon" is by Cary Bates, Carmine Infantino and Frank McLaughlin. Flash pursues the Pied Piper for his part in the publicity campaign. Infantino and Klaus Janson did the cover. [5/22-6/14]

G.I. COMBAT No. 269, September. The **Haunted Tank** stories are "A Tunnel Through Hell" and "Glory Ride," both by Robert Kanigher and Sam Glanzman. Plus the O.S.S. in "The Suicide Six" by Kanigher and E.R. Cruz and the Bravos of Viet-Nam in "Mekong Madness" by Kanigher and Angel Trinidad. Joe Kubert did the cover. [5/22-6/14]



JEMM, SON OF SATURN No. 1, September. A twelve issue maxi-series opens with a story by Greg Potter, Gene Colan and Klaus Janson about an alien hiding on Earth befriending a ghetto lad. Colan and Janson did the cover. [5/22-6/14]

NEW GODS No. 4, September. "The Pact" and "The Death Wish Of Terrible Turpin" by Jack Kirby and Mike Royer, from **THE NEW GODS #7** and **8**. Kirby and Royer did the covers. [5/22-6/14]

THE OMEGA MEN No. 18, September. The Psions return in a story by Doug Moench, Tod Smith and Romeo Tanghal. Cover is by Smith and Tanghal. [5/22-6/14]

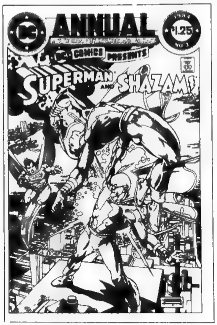
SUPERMAN No. 399, September. "The Man Who Saw Superman Die" is by Paul Kupperberg, Eduardo Barreto and Dave Hunt. Fearful precognition is performed by Colonel Future. Plus, "Never Too Busy For A Fan" by Joey Cavalieri, Curt Swan and Bob Oksner. Barreto did the cover. [5/22-6/14]

TALES OF THE TEEN TITANS No. 46, September. "Showdown" is by Marv Wolfman, George Perez, Mike DeCarlo and Dick Giordano. Aqualad and Aquagirl join the group for an

assault on the undersea H.I.V.E. headquarters. Perez did the cover. [5/22-6/14]

BATMAN AND THE OUTSIDERS ANNUAL No. 1, September. "Land Where Our Fathers Died" is by Mike Barr, Jerome Moore, Alex Saviuk, Jan Duursema, Rick Hoberg and Jim Aparo. The menace of Big Brother. Frank Miller and Aparo did the cover. [5/29-6/21]

BLUE DEVIL No. 4, September. "The House Of Nebros" is by Gary Cohn, Dan Mishkin, Paris Cullins and Gary Martin. With guests Superman, Zatanna and Elongated Man, Blue Devil battles Nebros. Cullins did the cover. [5/29-6/21]



DC COMICS PRESENTS ANNUAL No. 3, September. "With One Magic Word" is by Roy Thomas and Gil Kane. The Supermen of two worlds are attacked by a Dr. Sivana who has stolen Billy Batson's Shazam powers. Kane did the cover. [5/29-6/21]

GREEN LANTERN No. 180, September. "Aftermath" is by Len Wein and Dave Gibbons. Hal Jordan returns to Earth and faces a Carol Ferris whose factory has been destroyed. The back-up is a chapter of "Green Magic" by Todd Klein and Gibbons. The cover is also by Gibbons. [5/29-6/21]

INFINITY, INC. No. 6, September. "Divide And Be Conquered" is by Roy Thomas, Jerry Ordway and Al Gordon. Will the Infinitors be able to capture the JSAers who are wanted — dead or alive? Ordway did the cover. [5/29-6/21]

THE LEGION OF SUPER-HEROES No. 2, September. "Where A Villain?" is by Paul Levitz, Keith Giffen and Larry Mahlstedt. Ambushes and

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attacks come from the Legion of Super-Villains. Giffen and Mahlstedt did the cover. [5/29-6/21]

NEW TALENT SHOWCASE No. 9, September. This issue has the second parts of "Jenesis" by Mindy Newall and Mark Beachum and "Mirrage" by Ashley Tillman, Greg Shoemaker and Stan Woch; Cosmic Clinics in "Clinic Cataclysm" by David Marchman, Bob Orzechowski and Reuben Pharms; and "Progeny" by Dave Hudak and Jeff Dee. Beachum did the cover. [5/29-6/21]

THE SAGA OF SWAMP THING No. 28, September. "Ghost Dance" is by Alan Moore, Shawn McManus, Stephen Bissette and John Totleben. More mysterious doing in the swamp as an old enemy returns. Bissette and Totleben did the cover. [5/29-6/21]

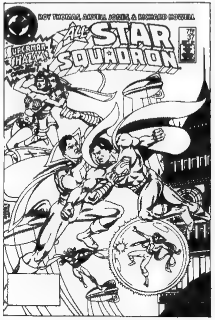
SGT. ROCK No. 392, September. "Goin' Home" is by Robert Kanigher and Adrian Gonzalez. Easy members find you can't get away from the war. Plus back-ups by members of the Kubert school. Kubert did the cover. [5/29-6/21]

SUPERGIRL No. 23, September. "The Future Begins Today" is by Paul Kupperberg, Carmine Infantino and Bob Oksner. The final issue of this title features the Maid of Steel battling the Future Man. Ed Barreto did the cover. [5/29-6/21]

THRILLER No. 10, September. "Seven Seconds To Armageddon" is by Bill DuBay and Alex Nino. The origins of two members come up as they try to save New York from thermonuclear doom. Nino did the cover. [5/29-6/21]

WARLORD No. 85, September. "The Price Of Change" is by Cary Burkett, Dan Jurgens and Dan Adkins. Travis and his companions travel back in time save the Earth. The **Barren Earth** strip is "Confrontations" by Gary Cohn and Ron Randall. Jurgens and Mike DeCarlo did the cover. [5/29-6/21]

ACTION COMICS No. 559, September. "The Once And Future Perl" is by Bob Rozakis, Kurt Schaffenberger and Dave Hunt. Superman regrets the return of the Yellow Perl and her magic spells. Also, "A Superman Of A Different Color" is by Paul Kupperberg, Alex Saviuk and Dennis Jensen. Ed Barreto did the cover. [6/5-6/28]



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ALL-STAR SQUADRON No. 37, September. "The Final Showdown" is by Roy Thomas, Arvell Jones and Bill Collins. London is rocked by the battle between the Marvel Family and the All-Stars. Rick Hoberg and Jerry Ordway did the cover. [6/5-6/28]

ARION, LORD OF ATLANTIS No. 23, September. In a story by Paul Kupperberg, Cara Sherman and Jan Duursema, Arion returns to Atlantis to once more battle Garn. Duursema did the cover. [6/5-6/28]

DETECTIVE COMICS No. 542, September. "C-C-C-Cold" is by Doug Moench, Gene Colan and Bob Smith. Batman smashes Mister Freeze's latest scheme for cold cash. And Green Arrow appears in a story by Joey Cavalieri, Shawn McManus and Sal Trapani. Paris Cullins and Dick Giordano did the cover. [6/5-6/28]

STAR TREK III MOVIE SPECIAL No. 1, September. "The Search For Spock" is adapted by Mike Barr, Tom Sutton and Ricardo Villagran. The third adventure of the Enterprise

on the big screen is presented in comics form. Sutton did the cover. [6/5-6/28]

SUN DEVILS No. 3, September. "Star Blitz" is by Gerry Conway, Dan Jurgens and Romeo Tanghal. A small band of heroes battle a vast space armada. Jurgens and Rick Magyar did the cover. [6/5-6/28]

SUPER POWERS No. 3, September. In a story by Jack Kirby, Joey Cavalieri, Adrian Gonzales and Pablo Marcos, the heroes become villians. Kirby and Mike Royer did the cover. [6/5-6/28]

TALES OF THE LEGION OF SUPER-HEROES No. 315, September. "The Verdict" is by Paul Levitz, Keith Giffen, Terry Shoemaker and Karl Kesel. An invasion of the Dark Circle to bring in Ontiir. Plus, more of White Witch's origin in "The Forging" by Levitz, Mindy Newhall, George Tuska and Kesel. Shoemaker and Kesel did the cover. [6/5-6/28]

WARLORD ANNUAL No. 3, September. "Full Circle" is by Paul Kupperberg, Dan Jurgens and Mike DeCarlo. Shifting through time, numerous plot threads of the past years are tied up as Travis meets someone who appears to be an old arch-foe. Jurgens and DeCarlo did the cover. [6/5-6/28]

WORLD'S FINEST COMICS
SUPERMAN & BAT MAN
SUPERMAN & BATMAN HOLD A HOWDY ENCOUNTER & BUMMUNY
THE TWO BOTTLE MONSTER PROBLEM
© 1986 DC COMICS INC.

WORLD'S FINEST No. 307, September. This issue has a story by Kurt Busiek and George Tuska or Don Lawrence and Trevor Von Eeden. [6/5-6/28]

MARVEL COMING COMICS

ALIEN LEGION No. 2, June. "Blind Thrust" is by Alan Zelenetz, Frank Cirocco and Terry Austin. Suspected treachery interferes with another battle with the pirates. Cirocco did the cover. [4/3-4/24]

DAREDEVIL No. 209, August. "Blast From The Past" is by Arthur Byron Cover, David Mazzucchelli and Danny Bulanadi. A old school chum of Matt's stumbles into a battle between DD and more of Mrs. Sterling's exploding robots. Mazzucchelli did the cover. [4/3-4/24]

DAZZLER No. 33, August. "Chiller" is by Mike Carlin, Mark Bright and Vince Colletta. Alison meets Michael Jackson and finds out that stunts are putting people in real danger. Bill Siekiewicz painted the cover. [4/3-4/24]

DREADSTAR No. 11, June. "Origin" is written and drawn by Jim Starlin. As the Church of the Instrumentality prepares for new attacks on Vance Dreadstar, a flashback tells of the High Lord Papal's origins. The cover is by Starlin. [4/3-4/24]

KA-ZAR THE SAVAGE No. 33, August. "Brother, Can You Spare A Mine?" is by Mike Carlin, Paul Neary and Carlos Garzon. Kevin and Mrs. Plunder find out the nasty things their house guest has been doing. Neary did the cover. [4/3-4/24]

MARVEL SUPER HEROES SECRET WARS No. 4, August. "Situation: Hopeless" is by Jim Shootter, Bob Layton and John Beatty. The heroes are depressed (compressed?) when the bad guys drop a mountain range on them. Layton did the cover. [4/3-4/24]

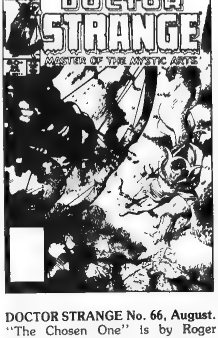
THE NEW MUTANTS No. 18, August. "Death-Hunt" is by Chris Claremont and Bill Sienkiewicz. Dani Moonstar battles the demon Bear that killed her parents. Sienkiewicz did the cover. [4/3-4/24]

THE THING No. 14, August. "Wild Blue Yonder" is by Mike Carlin, Ron Wilson, Joe Sinnott and Andy Mushynsky. Ben and Tari aid the underdogs in a fighter-craft war. Wilson and Mushynsky did the cover. [4/3-4/24]

THE AMAZING SPIDER-MAN No. 255, August. "Even A Ghost Can Fear The Night" is by Tom DeFalco, Ron Frenz and Joe Rubinstein. Spidey and a wayward second-story man run into the Red Ghost and his Super-Apes, hiding out in New York. Frenz and Rubinstein did the cover. [4/10-5/1]

CAPTAIN AMERICA No. 296, August. "Things Fall Apart" is by J. Marc DeMatteis, Paul Neary and Sam DeLa Rosa. As Cap and Nomad battle through the Red Skull's maze, the Falcon is attacked by the Sisters of Sin. Bob Budiansky and Tom Mandrake did the cover. [4/10-5/1]

COYOTE No. 6, June. "X-Caliber" is by Steve Englehart, Charles Truog and Bob Wiacek. Sly battles a Russian assassin as more details of the Shadow Cabinet are revealed. The cover is by Truog and Wiacek. [4/10-5/1]


DOCTOR
STRANGE
MASTER OF THE MYSTIC ARTS
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DOCTOR STRANGE No. 66, August. "The Chosen One" is by Roger Stern, Paul Smith and Terry Austin. Stephen is approached by mystics from the east who need him to help in a search for their High Lama. Smith did the cover. [4/10-5/1]

THE FURTHER ADVENTURES OF INDIANA JONES No. 20, August. "The Cuban Connection" is by David Michelinie, Jim Owsley, Luke McDonnell and Danny Bulanadi. Indy and Marion follow a trail of clues in their efforts to gather evidence to clear their friend Matt Brody from the charges of fraud. McDowell and Bulanadi did the cover. [4/10-5/1]

KULL THE CONQUERER No. 5, August. "A Vision Of Lost Love" is by Alan Zelenetz, John Buscema and Klaus Janson. Court treachery spills into the countryside when a grieving survivor of the plague is pursuaded to summon a demon to kill the King. Mike Golden did the cover. [4/10-5/1]

MICRONAUTS No. 59, August. "Homeworld" is by Peter Gillis, Kelley Jones and Bruce Patterson. With the end of the war, the group

try to leave a memorial to all who fell in the conflict. "Final" issue. Covers by Michael Golden and Butch Guice. [4/10-5/1]

POWER PACK No. 1, August. "Power Play" is by Louise Simonson, June Brigman and Bob Wiacek. Two alien cultures bring their conflict to Earth and four little children gain strange powers amidst the fighting. Will the powers be enough to save their parents — and Earth itself? The cover is by Brigman and Wiacek. [4/10-5/1]

THE SAVAGE SWORD OF CONAN No. 102, July. "The Iron Lions Of Kharamun" is by Michael Fleisher, Gary Kwapisz and Ernie Chan. A bizarre priesthood uses its magic to steal Conan's courage. Also: "Men Of The Shadows" by Roy Thomas and Gene Day. Bill Sienkiewicz did the cover. [4/10-5/1]

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THOR No. 346, August. "The Wild Hunt" is by Walt Simonson and Terry Austin. Malekith and his minions clash with Thor in New York over the possession of the Casket of Ancient Winters. Simonson did the cover. [4/10-5/1]

U.S. 1 No. 11, August. "Transmissions From Space" is by Al Milgrom, Frank Springer and Mike Esposito. The next-to-last issue reveals the source for the powers and abilities the Highwayman has demonstrated. Mike Golden painted the cover. [4/10-5/1]

AVENGERS No. 246, August. "Gatherings" is by Roger Stern, Al Milgrom and Joe Sinnott. Wanda and the Vision meet with the President, Monica reveals to her parents that she is Captain Marvel, and Wasp, Starfox and She-Hulk attend a **really** wild party. Milgrom and Sinnott did the cover. [4/17-5/8]

CONAN THE BARBARIAN No.181, August. "House Of Skulls" is by Michael Fleisher and John Buscema. An old friend of Conan's gets a replacement for the arm he lost years ago, only to find it has a mind of its own. Buscema did the cover. [4/17-5/8]

G.I. JOE, A REAL AMERICAN HERO No. 26, August. "Snake-Eyes: The Origin" is by Larry Hama and Steve Leialoha. One could probably assume that this is the origin of Snake-Eyes. Hama did the cover. [4/17-5/8]

THE INCREDIBLE HULK No. 298, August. "Sleepwalker" is by Bill Mantlo, Sal Buscema and Gerry Talaoc. Nightmare plans to drive the Hulk into a berserk rage that will lead to the death of Doctor Strange. Kevin Nowlan did the cover. [4/17-5/8]

MARVEL AGE No. 17, August. This issue features material on The Transformers, the Muppets, **SECRET WARS**, an interview with John Romita Jr., the Fred Hembeck page, and other items. the Muppets cover is by Dean Yeagle and Jacqueline Rottcher. [4/17-5/8]

MARVEL TALES STARRRING SPIDER-MAN No. 166, August. "The Menace Of The Molten Man" is by Stan Lee and Steve Ditko, and is reprinted from **AMAZING SPIDER-MAN #28.** The Ditko cover is also reprinted. [4/17-5/8]

POWER MAN AND IRON FIST No. 108, August. "Slime Street" is by Archie Goodwin, Jim Owsley, Greg LaRocque and Andy Mushynsky. Firebolt, a laser-eyed loonie, visits the Big Apple to burn down the malicious marketplace — Times Square. Ron Wilson and Dave Simons did the cover. [4/17-5/8]

ROM No. 57, August. "Scenes Of Destruction On Every Hand" is by Bill Mantlo, Sal Buscema and Mel Candido. The Starknights and Alpha Flight try to save a doomed town. John Byrne did the cover. [4/17-5/8]

TARZAN OF THE APES No. 2, August. The concluding part of the "Tarzan Of The Apes" adaptation of the **Greystoke** movie, by Mark Evaier and Dan Spiegle, is reprinted from the **MARVEL SUPER SPECIAL**. Charles Ren did the cover. [4/17-5/8]

THE UNCANNY X-MEN No. 184, August. "The Past...Of Future

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Days" is by Chris Claremont, John Romita Jr. and Dan Green. The X-Men battle Selene to save Rachel, who knows the team from another time or place. Romita Jr. and Green did the cover. [4/17-5/8]

ALPHA FLIGHT No. 13, August. "Nightmare!" is written and drawn by John Byrne. The survivors of last issue try to help Heather Hudson recover as she finds out the magnitude of her loss. Plus, the group wonders if this death means the end of the team. Bryne also did the cover. [4/24-5/13]

AMAZING HIGH ADVENTURE No. 1, August. In this issue: "The Pike" by Steve Englehart and John Severin; "Gold" by Ann Nocenti and Tony Salmons; "Ambrose A. Abernathy's Amazing Adventure Apparatus" by Mike Carlin and Gerry Talaoc; and "Death Stroke" by Louise Simonson and Steve Leialoha. Bill Sienkiewicz painted the cover. [4/24-5/13]

DEFENDERS No. 134, August. "Manslaughter" is by Peter B. Gillis, Don Perlin and Kim DeMulder. Beseiged in their own headquarters, the team is stalked by a paid assassin in a war of nerves and blood. Kevin Nowlan did the cover. [4/24-5/13]

FANTASTIC FOUR No. 269, August. "Skyfall!" is by John Byrne. A strange ray from outer space carving up the United States, followed by a huge object plunging to Earth in the southwest, leads to the introduction of the FF's latest adversary — Terminus. Byrne also did the cover. [4/24-5/13]

IRON MAN No. 185, August. "Terror In Tulaluma" is by Denny O'Neil, Luke McDonnell and Steve Mitchell.

Arriving in California, Rhodey, Tony and friends are captured by more of the Zodiac Gang. McDonnell and Mitchell did the cover. [4/24-5/13]

MARVEL TEAM-UP No. 144, August. "My Sword I Lay Down" is by Cary Burkett, Greg LaRocque and Mike Esposito. Spider-Man and Moon Knight team to help a man of peace survive a gang war in Chinatown. The cover is by some body or other. [4/24-5/13]

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PETER PARKER, THE SPECTACULAR SPIDER-MAN No. 93, August. "A Hot Time In The Old Morgue Tonight" is by Al Milgrom and Jim Mooney. Spidey and the Black Cat are still plagued by the Answer, while not knowing the question. Milgrom did the cover. [4/24-5/13]

QUESTPROBE No. 1, August. "Questprobe" is by Bill Mantlo, Mark Gruenwald and John Romita Sr. An alien whose world lacks the means to protect itself comes to Earth to analyze the powers and personalities of the heroes. In this issue, the Hulk faces the mysterious inquisitor. The cover is by Romita. [4/24-5/13]

STAR WARS No. 86, August. "The Alderaan Factor" is by Randy Stradley, Bob McLeod and Tom Palmer. In a flash-back story, Princess Leia's diplomatic mission to enlist allies for the rebellion runs afoul of an Imperial ambush. McLeod did the cover. [4/24-5/13]

WHAT IF? No. 46, August. "What If Spider-Man's Uncle Ben Had Lived?" is by Peter B. Gillis, Ron Frenz and Sam De La Rosa. A full-length tale tells of Peter Parker's different life if his Uncle had lived to advise him in times of trouble. Frenz and Bill Sienkiewicz did the cover. [4/24-5/13]

CONAN THE KING No. 24, September. "A Witch's Tale" is by Alan Zelenetz, Dave Simons and Geof Isherwood. Conan and the Black Dragon seek Taurus in order to locate Conn. Charles Vess painted the cover over a Michael Kaluta drawing. [5/1-5/22]

DAREDEVIL No. 210, September. "The Ultimate Survivor" is by Denny O'Neil, David Mazzucchelli and Danny Bulanadi. DD must fend off Crossbow even while attempting to deduce what Micah Syn is up to. Mike Zeck and Bob Wiacek did the cover. [5/1-5/22]

MARVEL SUPER HEROES SECRET WARS No. 5, September. "Battle of Four Armies" is by Jim Shooter, Bob Layton and John Beatty. Dr. Doom conspires offstage while the Human Torch falls in love. Layton and Bob Wiacek did the cover. [5/1-5/22]

THE NEW MUTANTS No. 19, September. This issue is by Chris Claremont and Bill Sienkiewicz. The New Mutants have to figure out how to deal with the mystic bear. Sienkiewicz did the cover. [5/1-5/22]

THE THING No. 15, September. "One Thing Leads to Another" is by Mike Carlin, Ron Wilson and Joe Sinnott. Ben gets pelted with garbage on the alien world. [5/1-5/22]

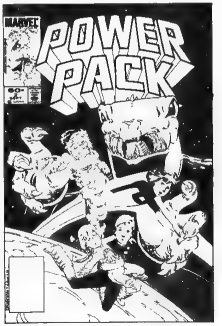
THE WEST COAST AVENGERS No. 1, September. "Avengers Assemble" is by Roger Stern, Bob Hall and Brett Breeding. The new band led by Hawkeye, and including Mockingbird, Iron Man and other California-type heroes, have their first adventure. Hall and Breeding did the cover. [5/1-5/22]

THE AMAZING SPIDER-MAN No. 256, September. "Beware the Puma" is by Tom DeFalco, Ron Frenz and Joe Rubinstein. Spider-Man takes on a minion of the Rose called the Puma. Frenz and Rubinstein did the cover. [5/8-5/29]

CAPTAIN AMERICA No. 297, September. "All Sins Remembered" is by J. Marc De Mattels, Paul Neary and Roy Richardson. The Red Skull makes Cap relive his most personally horrifying moment. Neary did the cover. [5/8-5/29]

THE FURTHER ADVENTURES OF INDIANA JONES No. 21, September. "Beyond The Lucifer Chamber" is by David Michelinie, Jim Owsley, Steve Ditko, Carl Potts, Bob Wiacek, Jack Abel, Al Milgrom Steve Leialoha. The trail to Ben Ali Ayoob leads to an Indiana coal mine. Bob Brozowski and Wiacek did the cover. [5/8-5/29]

POWER PACK No. 2, September. "Butterfingers" is by Louise Simonson, June Brigman and Bob Wiacek. The kids must protect their father's invention from the aliens. Brigman and Wiacek did the cover. [5/8-5/29]



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PRINCE NAMOR, THE SUB-MARINER No. 1, September. "A New Age Dawning" is by J. Marc DeMatteis, Bob Budiansky and Danny Bulanadi. New adventures for Namor in Atlantis include peace with the Surface World and treachery at home. Budiansky and Bulanadi did the cover. [5/8-5/29]

THE SAGA OF CRYSTAR, CRYSTAL WARRIOR No. 9, September. "Another Warr" is by Jo Duffy, Ricardo Villamonte and Dave Simons.A new warrior joins the side of Order after another battle with Chaos. Mike Golden painted the cover. [5/8-5/29]

THE SAVAGE SWORD OF CONAN No. 103, August. "The White Tiger Of Vendhya" is by Michael Fleisher and Pablo Marcos. Also, part two of "Men Of The Shadows" by Roy Thomas and Gene Day. Bob Larkin painted the cover. [5/8-5/29]

THOR No. 347, September. "Into The Realm Of Faerie" is written and drawn by Walt Simonson. Melodi is dangled as bait in a sinister trap for Thor. Simonson did the cover. [5/8-5/29]

THE TRANSFORMERS No. 1, September. "The Transformers" is by Bill Mantlo, Ralph Macchio, Frank Springer and Kim DeMulder. Two powerful groups of sentient machines

come to Earth during their war and become childrens' toys, as this is the easiest way to destroy them. Bill Sienkiewicz painted the cover. [5/8-5/29]

AVENGERS No. 247, September. "Into The Uni-Mind" is by Roger Stern, Al Milgrom and Joe Sinnott. Continuing the adventure that also features the Eternals. Milgrom and Sinnott did the cover. [5/15-6/5]

CONAN THE BARBARIAN No. 162, September. "Destroyer In The Flame" is by Michael Fleisher and John Buscema. Assassins and a demon attack Conan. Buscema did the cover. [5/15-6/5]

DREADSTAR No. 12, July. "Slasher" is written and drawn by Jim Starlin. A new costume for Vanth. Cover also by Starlin. [5/15-6/5]

EPIC ILLUSTRATED No. 25, August. This issue: "The Potty's Over" by Bernt Wrightson; "The Sacred And The Profane, Chapter VI" by Dean Motter and Ken Steacy; "Apocrypha" by John and Laura Lakey; and a story by John Bolton. Jeff Jones did the cover. [5/15-6/5]

G.I. JOE, A REAL AMERICAN HERO No. 27, September. "Snake Eye's Secret" is by Larry Hama, Frank Springer and an inker. More about Snake Eye's origin and why he never speaks. Mike Golden did the cover. [5/15-6/5]

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THE INCREDIBLE HULK No. 299, September. "Strange Days Have Found Us" is by Bill Mantlo, Sal Buscema and Gerry Talaoc. Goaded on by Nightmare, the Hulk attacks Dr. Strange in a panic-stricken Manhattan. Frank Cirocco painted the cover. [5/15-6/5]

MARVEL AGE No. 18, September. The features in this issue include an interview with Denny O'Neil and articles on the **QUESTPROBE** book and the TSR Marvel Role Playing Game. The cover is by Luke McDonnell and Steve Mitchell. [5/15-6/5]

MARVEL FANFARE No. 16, September. This issue has "Sky-Wolf" by Marv Wolfman, Dave Cockrum and Joe Sinnott and a Sub-Mariner story by Bill Mantlo and Mike Mignola. Cockrum did the wrap-around cover. [5/15-6/5]

MARVEL SUPER SPECIAL No. 30, August. "Indiana Jones And The Temple Of Doom" is by David Michelinie and Butch Guice. The comic book version of the long-anticipated movie sequel. [5/15-6/5]

MARVEL TALES No. 167, September. "The Wondrous World Of Doctor Strange" by Stan Lee and Steve Ditko is reprinted from **AMAZING SPIDER-MAN ANNUAL #2.** The cover is by Ditko. [5/15-6/5]

POWER MAN AND IRON FIST No. 109, September. "The Reaper" is by Alan Rowlands, Greg LaRocque and Andy Mushynsky. Luke and Danny must save innocent people from a revenge-crazed fanatic. Dave Simons did the cover. [5/15-6/5]

ROM No. 58, September. "Plague Of Insects" is by Bill Mantlo, Sal Buscema and Mel Candido. The Star Knights need Ant-Man's help to stop the Wraiths' newest plot. [5/15-6/5]

THE UNCANNY X-MEN No. 185, September. "Public Enemy" is by Chris Claremont, John Romita Jr. and Dan Green. The X-Men side with Rogue against the might of S.H.I.E.L.D. and the federal authorities. Romita Jr. and Green did the cover. [5/15-6/5]

ALPHA FLIGHT No. 14, September. "Biology Class" is written and drawn by John Byrne. Mysteries underwater involve Marina and the others. Byrne did the cover. [5/22-6/12]

DEFENDERS No. 135, September. "The Fire At Heaven's Gate" is by Peter Gillis, Don Perlin and Kim DeMulder. New Mexico is suffering from Blowtorch Brand, an over-enthusiastic arsonist. Bill Sienciewicz did the cover. [5/22-6/12]

FANTASTIC FOUR No. 270, September. "Planetfall" is by John Byrne. Terminus wants the entire Earth, and the FF may not be enough to stop him. The cover is also by Byrne. [5/22-6/12]

IRON MAN No. 186, September. In a story by Denny O'Neil, Luke McDonnell and Steve Mitchell, Tony Rhodey and friends start up their new business in California. McDonnell and Mitchell did the cover. [5/22-6/12]

MARVEL TEAM-UP No. 145, September. "Home Town Boy" is by Tony Isabella, Greg LaRocque and Mike Esposito. Iron Man joins Spidey to battle an insane, unpredictable villain — Blacklash. LaRocque and Bob Layton did the cover. [5/22-6/12]

PETER PARKER, THE SPECTACULAR SPIDER-MAN No. 94, September. "The Mystery Corpse" is by Al Milgrom and Jim Mooney. The secret of the missing body and its connection to Cloak and Dagger (who guest star) is revealed. Milgrom did the cover. [5/22-6/12]

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STAR WARS No. 87, September. "Still Active After All These Years" is by Jo Duffy and Tom Palmer. An old acquaintance pops up. Cover by Palmer. [5/22-6/12]

TEMPLE OF DOOM No. 1, September. [5/22-6/12]
TEMPLE OF DOOM No. 2, October. [5/22-6/12]
TEMPLE OF DOOM No. 3, November. [5/22-8/14]
These three issues reprint the adaptation of "Indiana Jones And The Temple Of Doom" by David Michelinie and Butch Guice from last week's **MARVEL SUPER SPECIAL.** To protect the shops, these will ship to direct-sales outlets the week of the first issue, then come out as a bagged set of three in June, and appear on news-stands in June, July and August.

MARVEL SUPER SPECIAL No. 31, September. "The Last Starfighter" is by Bill Mantlo, Bret Blevins and Tony Salmons. Adapted from the new Universal science fiction film, a young Earthman is asked to help save an alien civilization. [5/29-6/19]

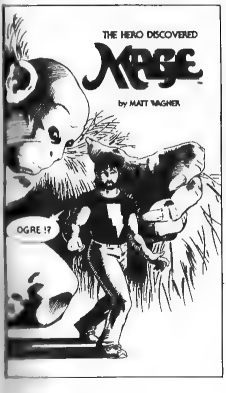
SIX FROM SIRIUS No. 1, August. The beginning of a limited Epic series by Doug Moench and Paul Gulacy. A band of freelance trouble-shooters work to get an endangered ambassador safely to a peace conference. Gulacy did the cover. [5/29-6/19]

COMICO NEWS

Comico has picked up publishing rights to Bill Willingham's **THE ELEMENTALS**, which had formerly appeared under the Texas Comics banner in their one and only comic issue. The material which had been prepared for the first issue of the strip's own book will be published this summer by Comico. Comico plans for it to be available before the San Diego convention at the end of June, with the second issue to follow in August and to continue at an every-six-week pace afterwards. The books will feature 28 pages of story, Baxter paper and mechanical color for $1.50.

Reggie Byers will be full editor of **PRIMER** with **#6**, replacing Matt Wagner, who will continue to do **MAGE** and **GRENDEL. PRIMER #7** will feature **Falconer** by Niel Vokes and Matt Wagner.

GRENDEL No. 4, May. By Matt Wagner. [May]



EVANGELINE No. 3, June. "Dinosaur Farm" is by Charles Dixon, Judith Hunt and Ricardo Villagran. Evangeline and Jonny Six are forced to land on a planet of dinosauurs. Hunt did the cover. [June]

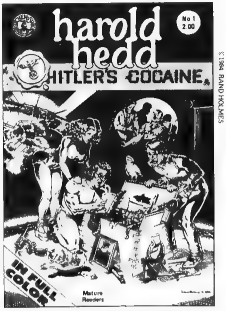
MAGE No. 3, June. By Matt Wagner. [June]

PRIMER No. 7, June. Featuring: "Falconer" by Neil Vokes and Matt Wagner; "Cue" by Reggie Byers and Bill Anderson; "Crystalman" by Russ Martin; "Ravager" by Tom Arvis; "Heartstone" by Ron Kasman. Vokes and Wagner did the cover. [June]

THE ELEMENTALS No. 1, July. By Bill Willingham. [late June]

KITCHEN SINK NEWS

Rand Holmes' **HAROLD HEDD** will become Kitchen Sink's second color standard-sized comic with a two-part mini-series called **HAROLD HEDD IN "HITLER'S COCAINE,** which will ship in July and August. Holmes did all the coloring himself, utilizing the zip-a-tone cutting method Jerry Sinkovec still uses on **Bullet Crow** in **TCR**, a painstaking, slow method. The $2.00 book will feature a "mature readers" disclaimer, but



will not be of X-rated content. The success or failure of the series will determine whether continued experimentation in color-comic publishing will be possible.

One definite further venture into that area **will** occur: Donald Simpson's super-hero satire, **MEGATON MAN** will appear as a full-color

Baxter comic this fall. Whether this will be a one-shot or a full-fledged series is not known at this point.

THE SPIRIT No. 5, June. From April 14 to May 5, 1946, the following stories are reprinted: "Max Scarr's Map," "Introducing Carrion," "Dig a Hole" and "The Head in the Desk." Will Eisner did the stories and the new cover. [6/19-6/26]

Milton Caniff's STEVE CANYON MAGAZINE No. 6, June. Delayed from May. [6/26-7/3]

CHARLTON COMING COMICS

Last time I mentioned that all reprint material for **FUNNY ANIMALS** would probably feature Atomic Mouse, Atomic Bunny/Rabbit and Atom the Cat, and possibly Pudgy Pig and characters that appeared in the continuation of the Fawcett version of the title. Well, I forgot **ZOO FUNNIES**, which ran past the period that Charlton's inventory of reprintable material was destroyed by a flood. A few other Al Fago-created strips are therefore possible.

BEYOND THE GRAVE No. 16, August. [4/9-5/10]

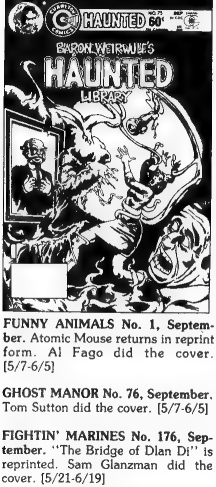
WAR No. 46, August. [4/9-5/10]

FIGHTIN' NAVY No. 132, August. [4/16-5/10]

GHOSTLY TALES No. 168, August. [4/16-5/10]

FIGHTIN' ARMY No. 171, September. [4/30-5/24]

BATTLEFIELD ACTION No. 88, September. [4/30-5/24]



FUNNY ANIMALS No. 1, September. Atomic Mouse returns in reprint form. Al Fago did the cover. [5/7-6/5]

GHOST MANOR No. 76, September. Tom Sutton did the cover. [5/7-6/5]

FIGHTIN' MARINES No. 176, September. "The Bridge of Dlan Di" is reprinted. Sam Glanzman did the cover. [5/21-6/19]

HAUNTED No. 75, September. Joe Staton did the cover. [5/21-6/19]

ATTACK No. 48, October. [5/29-6/27]

SCARY TALES No. 46, October. [5/29-6/27]

COLLECTING COMICS

By Dan Stevenson
with Mike Tiefenbacher

This issue's list was compiled almost entirely by Dan Stevenson, and since it is his work he truly deserves the above author credit this time. Harvey Comics had the distinction of being the fourth or fifth longest-running comic book publisher (after DC, Western, Marvel, and perhaps tied with MLJ) until its death in 1982. Its first issues were **SPEED COMICS #1**, October 1939, and **CHAMPION COMICS #2**, December (no first issue for that series has yet been determined) under the subsidiary company name Worth Publishing Co. The company ran through a roster of company names before finally settling on Harvey in 1941. In its 44-year existence they put out over 6300 issues, almost certainly good for fourth place on the all-time list. The owners over most of the tenure of the line were brothers Leon and Alfred Harvey, both of whom served as editor and publisher at one time or another. Like Marvel until its super-hero renaissance in 1962, Harvey was a longtime follower of trends, dabbling in super-heroes in the war years, crime, war, western, horror, comic-strip reprints and adaptations of cartoon characters in the pre-Code era, and finally settling down to a comfortable niche providing early readers with wholesome stuff including Casper and Richie Rich. By the time of its demise, Richie Rich was the line's main focus, the character's longevity ensured by its presence on the ABC Saturday morning TV schedule. At this moment, the revival of the character under Marvel's imprint has yet to come about, but if it does, Harvey will at least continue as a copyright holder in the business.

[Ed. note: Since I do not personally collect more than a third of the Harvey titles, many of these titles may need to be adjusted to the correct indicia title, which has not yet been done in the **PRICE GUIDE**. Any aid in this will be appropriately acknowledged in this column.]

Regarding the Dell Comics listing of **#210**, a minor readjustment is required in the titling of all the **Little Lulu** annuals. If anything, the reasoning for placing the **Lulu** titles together under "**MARGE'S**" makes even more sense because of it. Though I'm still missing two, all of the annuals I have are titled **MARGE'S LULU AND TUBBY** (no "**LITTLE**") except **MARGE'S LITTLE LULU TUBBY ANNUAL** (no "**AND**"). This is not another case of indicia title not agreeing with the cover—all covers are without the missing words as well. Also, the **RAGGEDY ANN AND ANDY** annual is not entitled **TALES OF RAGGEDY ANN AND ANDY**; it's simply **RAGGEDY ANN AND ANDY**, distinct from its original source by the absence of that book's **COMICS** ending.

Steve Rowe tells me that **BOYS' AND GIRLS' MARCH OF COMICS** became simply **MARCH OF COMICS** with **#353**, November 1970. I have also discovered another Whitman giveaway circa 1958 identical in format to the **POLL PARROT, RED GOOSE, WEATHER BIRD, BUSTER BROWN** and **MY DOG TIGE** shoe-store giveaways, that is, full comic-book size and sixteen pages. Done for Robin Hood Shoes, **ROBIN HOOD'S WESTERN TALES** (no kidding!) does not feature Robin at all, as it is set in the American west. The art is by a Dell artist who did plenty of contemporary Dell western work (later issues of **FLYING A'S RANGE RIDER** and **JACE PEARSON OF THE TEXAS RANGERS**, off the top of my head), who may be named Nicholas Firfires. In any case, it's not in the **GUIDE**, but if contents are the basis of inclusion there, it certainly should be, as it's certainly of collectible quality.

As for last issue's Charlton listings, the most obvious errors occurred when pasting "corrections" over correct information in the title generation chart. Information should have read as follows:

1-65 Beetle Bailey (Dell/Gold Key/King)
66 Beetle Bailey (overseas only)
67-119 Beetle Bailey

1-175 Blondie (McKay/Harvey/King)
176 Blondie (overseas only)
177-222 Blondie

1-10 Tales of the Marines (Toby) ?
11-15 Soldier and Marine Comics
16-169 Fightin' Army

1-12 Fightin' Marines (St. John)
11 (13?) Approved Comics (St. John)
14-174 Fightin' Marines

1-23 Six-Gun Heroes (Fawcett)
24-83 Six-Gun Heroes
84-88 Gunmaster
89-98 Judomaster
89 Gunmaster

1-2 Boy Explorer's Comics (Harvey)
3-26 Terry and the Pirates Comics (Harvey)
26-28 Terry and the Pirates (error)
29 Not published
30-32 Long John Silver & the Pirates

1-92 Popeye (Dell/Gold Key/King)
93 Popeye (Overseas only)
94-138 Popeye

Charlton war comic collector Bill Click of Lexington, Kentucky wrote to tell me of several of his suspicions culled from 25 years of collecting them. First, he suspects that **ARMY ATTACK #5** does not exist (and, as I don't have it and Dan Stevenson has also been unable to track a copy down, I'd say that's almost a certainty); second, he questions whether **NEVER AGAIN #2** exists. This latter case is a puzzle, as the Statement of Ownership in **FIGHTIN' AIR FORCE #3**, almost certainly the first issue of that title, lists **NEVER AGAIN** as the book it originated as. Since **#1** exists of that, I've assumed that **#2** does also—but again, neither Dan nor I have seen a **#2**—or for that matter a **#1**, which at least has appeared in the **PRICE GUIDE** as

HARVEY COMICS PUBLICATIONS

Adventures In 3-D #1,2
Alarming Adventures #1-3
Alarming Tales #1-6
All-New Comics #1-14,15*
Audrey and Melvin #62
Babe Ruth Sports Comics #1
Baby Huey and Papa #1-33
Baby Huey In Duckland #1-14
Baby Huey, the Baby Giant #1-99
Black Cat #20-28,63-65
Black Cat Comics #1-15
Black Cat Mystery #29-53,57
Black Cat Mystic #58-62
Black Cat Western #16-19,55,56
Black Cat Western Mystery #54
Blast Off #1
Blondie and Dagwood Family #1-4
Blondie, Dagwood and Daisy #1
Boy Explorers Comics #1,2*
Boys' Ranch #1-6
Bunny #1-21
Captain 3-D #1
Casper and Nightmare #6-46
Casper and Spooky #1-7
Casper and the Ghostly Trio #1-7
Casper and Wendy #1-8
Casper Classic Stories #1-4
Casper Digest Winners #1-3
Casper Halloween Trick or Treat #1
Casper In Space #6-8
Casper's Ghostland #1-98
Casper Spaceship #1-5
Casper Strange Ghost Stories #1-14
Casper, the Friendly Ghost #7-70
Casper TV Showtime #1-5
Chamber of Chills #21-24, 5-26
Chamber of Chills #27,28
Champ Comics #11-29
Champion Comics #2-10
Chic Young's Blondie #16-163
Chic Young's Dagwood #1-140
Clown Comics #1-3
Daisy and Her Pups #21-27, 8-25
Devil Kids #1-107
Dick Tracy Comics #25-145
Dot Dotland #63
Dotty Dripple #3-24
Double-Dare Adventures #1,2
Family Funnies #1-10, 1?
Famous TV Funday Funnies #1
Felix's Nephews, Inky & Dinky #1-7
Fighting American #1
Fighting Fronts #1-5
First Love Illustrated #1-90
First Romance Magazine #1-52
Flash Gordon #1-4
Flat Top #4-6
Flip #1,2
Flip The Friendly Ghost, Casper #1-224
Front Page Comic Book #1
Fruitmen Special #1
Funny 3-D #1
Green Hornet Comics #7-47
Harvey Collectors' Comics #1-16
Harvey Comic Hits #51-61
Harvey Comics Library #1,2
Harvey Hits #1-122
Harvey Pop Comics #1,2
Hello Pal Comics #1-3
Hi-School Romance #1-75
Hi-School Romance Datebook #1-3
Horace and Dotty Dripple #25-43
Hot Stuff Creepy Caves #1-7
Hot Stuff Sizzlers #1-59
Hot Stuff, the Little Devil #1-164
Humphrey Comics #1-40
Invisible Scarlet O'Neil #1-3
Jackie Jokers #1-4
Jiggs and Maggie #22-27
Jigsaw #1,2
Joe Palooka #116-118
Joe Palooka Adventures #74-115
Joe Palooka Battle Adventures #68-73
Joe Palooka Comics #1-67
Junior Funnies #10-13
The Katzenjammer Kids #22-27
Kerry Drake Detective Cases #6-33
Li'l Abner #61-69
Little Audrey #25-53
Little Audrey and Melvin #1-61
Little Audrey TV Funtime #1-33
Little Dot #1-164
Little Dot Dotland #1-62
Little Dot's Aunts and Uncles #1-52
Little Lotta #1-121
Little Lotta Footland #1-29
Little Max Comics #1-73
Little Sad Sack #1-19
Love Lessons #1-5
Love Letters #1
Love Problems and Advice Illustrated #1-44
Love Stories of Mary Worth #1-4
Man In Black #1-4
Mazie #13-28
Mutt and Jeff #116-148
Mutt and Jeff Jokes #1-3
Mutt and Jeff New Jokes #1-4
Nightmare and Casper #1-5
Nutty Comics #1-8
Paramount Animated Comics #1-22
Pat Sullivan's Felix the Cat #62-118
Playful Little Audrey #1-121
Playful Little Audrey Clubhouse #1
Pocket Comics #1-4
Race For the Moon #1-3
Rags Rabbit #11-18
Richie Rich #1-218
Richie Rich and Billy Bellhops #1
RichieRich and Cadbury, the Perfect Butler #1-23
Richie Rich and Casper #1-45
Richie Rich and Dollar the Dog #1-24
Richie Rich and Dot #1
Richie Rich and Gloria #1-25
Richie Rich and His Girl Friends #1-16
Richie Rich and His Mean Cousin Reggie #1-3
Richie Rich and Jackie Jokers #1-48
Richie Rich and Timmy Time #1
Richie Rich Bank Books #1-59
Richie Rich Best of the Years #1-6
Richie Rich Billions #1-48
Richie Rich Cash #1-47
Richie Rich, Casper and Wendy National League #1
Richie Rich Diamonds #1-59
Richie Rich Digest Stories #1-17
Richie Rich Digest Winners #1-16
Richie Rich Dollars and Cents #1-109
Richie Rich Fortunes #1-63
Richie Rich Gems #1-43
Richie Rich Gold and Silver #1 42
Richie Rich Holiday Digest Magazine #1-3
Richie Rich Inventions #1-26
Richie Rich Jackpots #1-58
Richie Rich Million Dollar Digest #1-10
Richie Rich Millions #1-113
Richie Rich Money World #1-59
Richie Rich Profits #1-47
Richie Rich Riches #1-59
Richie Rich Success Stories #1 105
Richie Rich Treasure Chest Digest #1,3
Richie Rich Vacations Digest #1-8
Richie Rich Vaults of Mystery #1-47
Richie Rich Zillionz #1-33
Ripley's Believe It Or Not! #1-4
Rock Happening #1,2
Romance Stories of True Love #45-52
Sad Sack and the Sarge #1-155
Sad Sack Army Life Parade #1-57
Sad Sack Army Life Today #58-61
Sad Sack Comics #1-287
Sad Sack Fun Around the World #1
Sad Sack Goes Home #1
Sad Sack Laugh Special #1-93
Sad Sack Navy, Gobs 'n' Gals #1-8
Sad Sack's Funny Friends #1-75
Sad Sack 3-D #1
Sad Sack U S A. #1-8
Sad Sack With Sarge and Sadie #1-8
Sad Sack Wins #1-46
Shocking Tales Digest #1
Speed Comics #1-44
The Spirit #1,2
Spitfire Comics #1,2
Spooky Haunted House #1-15
Spooky Spooktown #1-66
Spooky, the Tuff Little Ghost #1-161
Spy Man #1-3
Steve Canyon Comics #1-6
Strange Fantasy #1
Strange Story #1
Stumbo Tinytown #1-13
Stuntman Comics #1,2,3*
Sunday Funnies #1
Super-Duper #5,8,11
Super Richie #1-4
Superrichie #5-18
Sweet Love #1-5
Teen-Age Brides #1-7
Terry and the Pirates Comics #3-26
3-D Dolly #1
Thrill-O-Rama #1-3
Thrills of Tomorrow #17-20
Tiny Tot Funnies #9
Tomb of Terror #1-16
True Bride's Experiences #8-16
True Bride-To-Be Romances #1-30
True 3-D #1,2
True War Experiences #1-4
Tuff Ghosts #1-43
TV Casper and Company #1-46
Unearthly Spectaculars #1-3
War Battles #1-9
Warfront #1-39
War Victory Adventures #1-3
Washable Jones and Shmoo #1
Wendy, the Good Little Witch #1-93
Wendy Witch World #1-53
Western Tales #31-33
Witches Tales #1-28
Witches Western Tales #29-30

NOTE: Thanks to Bart Bush and Walter Tietjen, Jr. for their aid in compiling this list.
*-Distributed to subscribers only, published in a 5 1/2" x 8 1/2" black and white format.

proof of its existence. Anyone got a copy of **NEVER AGAIN #2?**

Another conundrum is reflected in the amended listings above: Bill mentions that the St. John run of **FIGHTIN' MARINES** ended with **#12**, March 1953. Since Charlton restarted with **#14**, and was presumably buying something from St. John beyond the title logo, he thinks that they might be counting an issue of the reprint series **APPROVED COMICS**, **#11**, which featured **FIGHTIN' MARINES** and was dated August 1954, as **#13**. Can anyone come up with a **FIGHTIN' MARINES #13** otherwise? It seems illogical that Charlton would have begun at **#14** unless they were continuing the numbering of another series to retain the mailing rights, but then they did make a couple of other errors along the way.

Bill's last conjecture is that **SOLDIER AND MARINE COMICS** may have continued from Fawcett's **SOLDIER COMICS**, as the material in **#11** is inventory Fawcett material. That may be what happened, though further issues also contained material meant for Toby and St. John—but, in fact, the book was published by Toby Press of Connecticut. Now here's my problem with Bill's theory that this was another numbering error on Charlton's part: **SOLDIER COMICS #11** was dated September 1953; **S&MC #11** is dated December 1954. Usually, these mailing rights changeovers ran out if they waited over a year. Also, why is it published by Toby Press in the indicia, unless it is a continuation of some Toby series? Could **TALES OF THE MARINES** (or, more unlikely, the enigmatic **U.S. MARINES** listed with no date info in the **GUIDE**) have been renamed by Charlton and then the mailing rights used simultaneously in Derby and New York—as **TALES OF THE MARINES**, according to the **GUIDE** at least, continues till the other Toby holdovers were cancelled in July of 1955? I'm suspicious, though; the last **TALES OF THE MARINES** I've found (though I haven't been looking that long) is **#10**, so the **GUIDE** may be wrong here.

Perhaps most interestingly, I just acquired a **ZOO FUNNIES** from January of 1954. When Charlton took over the remnants of Fawcett, they adopted Fawcett's masthead (which included the banner "Wholesome Entertainment, Aprroved Reading"), and therefore began to list all of their titles on page one. In that single month, Charlton listed a title which is not listed in the **GUIDE**, and which I have never heard of before: **POT O' GOLD**. This is a full year before Charlton published the two issues of Mainline's **WIN-A-PRIZE** comic, to which this title sounds as if it may be related, so there's no connection there. I can't imagine what the contents would be, otherwise—stories about leprechauns? Gold miners? Industrious marijuana smugglers? Inasmuch as I'm resigned to the fact that it was never published, I suppose we'll never know.

You may also delete **COWBOY WESTERN #7** and **8** from the list. It's not only because they're no longer in the **GUIDE** that puts them in question—they don't make any sense in any numbering scheme I can come up with.

TCR TOP 100 COMIC BOOKS

Ta-daa! The return of the feature many have clamored for is finally here in a drastically altered form. This revised survey will appear on a several-times-per-year basis, and will feature random months' fare. This is the only way we can handle the amount of work it takes to compile. In this case, comics shipped in December are listed with each entry listing publisher, price, differences from standard format, and page count. (do) indicates direct-sales only books unavailable on most newsstands.

1. **The Uncanny X-Men #180**
   Marvel, .60
2. **Alpha Flight #9**
   Marvel, .60
3. **Thor #342**
   Marvel, .60
4. **Fantastic Four #342**
   Marvel, .60
5. **Phoenix #1**
   Marvel, 52 page, 2.00(do)
6. **New Mutants #14**
   Marvel, .60
7. **The X-Men & The Micronauts #4**
   Marvel-Mego, limited series, .60
8. **Tales Of The Teen Titans #41**
   DC, .75
9. **Avengers #242**
   Marvel, .60
10. **Hercules #2**
    Marvel, limited series, .60
11. **The Thing #10**
    Marvel, .60
12. **Amazing Spider-Man #251**
    Marvel, .60
13. **The Jack Of Hearts #4**
    Marvel, limited series, .60
14. **Daredevil #205**
    Marvel, .60
15. **Iron Man #181**
    Marvel, .60
16. **Peter Parker, Sp. Spidey #89**
    Marvel, .60
17. **The Vigilante #5**
    DC, 1.25(do)
18. **Marvel Team-Up #140**
    Marvel, Spidey/Black Widow, .60
19. **Infinity, Inc. #2**
    DC, 1.25(do)
20. **The Legion Of Super-Heroes #310**
    DC, .75
21. **Batman Special #1**
    DC, 52 pages, 1.25
22. **The Defenders #130**
    Marvel, .60
23. **The Omga Men #13**
    DC, 1.25(do)
24. **Rom #53**
    Marvel-Parker Bros., .60
25. **American Flagg! #8**
    First, 1.00(do)
26. **Captain America #292**
    Marvel, .60
27. **Batman And The Outsiders #9**
    DC, .75
28. **The A-Team #2**
    Marvel-S.J. Cannell Prod., .60
29. **What If? #44**
    Marvel, 52 pages, 1.00
30. **Star Trek #3**
    DC-Paramount, .75
31. **The Incredible Hulk #294**
    Marvel, .60
32. **Doctor Strange #64**
    Marvel, .60
33. **G.I. Joe #22**
    Marvel-Hasbro, .60
34. **Conan The Barbarian #157**
    Marvel-Conan Properties, .60
35. **The Generic Comic #1**
    Marvel, .60(do)
36. **Star Wars #82**
    Marvel-Lucasfilms, .60
37. **Judge Dredd #6**
    Eagle, 1.00(do)
38. **Justice League Of America #225**
    DC, .75
39. **Jon Sable, Freelance #12**
    First, 1.00(do)
40. **The Fury Of Firestorm #22**
    DC, .75
41. **Power Man And Iron Fist #104**
    Marvel, .60
42. **Atari Force #4**
    DC-Atari, .75
43. **Coyote #4**
    Epic/Marvel, 1.50(do)
44. **All-Star Squadron #32**
    DC, .75
45. **Amethyst Of Gemworld #12**
    DC, maxi-series, last issue, .75
46. **Further Adv. Of Indy Jones #16**
    Marvel-Lucasfilms, .60
47. **Warlord #80**
    DC, .75
48. **Nathaniel Dusk #3**
    DC, mini-series, 1.25(do)
49. **Batman #370**
    DC, .60
50. **Detective Comics #536**
    DC, .60
51. **A Distant Soil #1**
    A-V, 36 page b&w, 1.50(do)
52. **DC Comics Presents #68**
    DC, Superman and Vixen, .75
53. **Ka-Zar The Savage #31**
    Marvel, .75(do)
54. **Starslayer #16**
    First, 1.00(do)
55. **Action Comics #554**
    DC, .60
56. **Green Lantern/Green Arrow #7**
    DC, 56 pages, reprints, 2.50(do)
57. **Superman #394**
    DC, .60
58. **Kull The Conquerer #4**
    Marvel, 52 pages, 1.00
59. **Whisper #2**
    Capital, 1.75(do)
60. **Green Lantern #175**
    DC, .75
61. **Nexus #6**
    Capital, 1.75(do)
62. **Micronauts Special Edition #5**
    Marvel-Mego, reprints, 2.00(do)
63. **The Flash #332**
    DC, .75
64. **World's Finest Comics #302**
    DC, .75
65. **Arak, Son Of Thunder #32**
    DC, .75
66. **Savage Sword Of Conan #98**
    Marvel-Conan, 72 page b&w, 1.50
67. **Aztec Ace #1**
    Eclipse, 52 pages, 2.00(do)
68. **Wonder Woman #314**
    DC, .75
69. **Thriller #6**
    DC, 1,25(do)
70. **Arion, Lord Of Atlantis #18**
    DC, .75
71. **New Talent Showcase #4**
    DC, .75(do)
72. **Marvel Tales #162**
    Marvel, reprints, .60
73. **DNAgents #9**
    Eclipse, 1.50(do)
74. **Supergirl #18**
    DC, .75
75. **Warp #13**
    First, 1.00(do)
76. **New Adventures of Superboy #52**
    DC, .75
77. **Mars #5**
    First, 1.00(do)
78. **Eclipse Monthly #5**
    Eclipse, 1.50(do)
79. **Cerebus The Aardvark #58**
    A-V, b&w, 1.70(do)
80. **E-Man #14**
    First, 1.00(do)
81. **U. S. 1 #9**
    Marvel, .60
82. **Saga Of Swamp Thing #23**
    DC, .75
83. **Beowulf Graphic Novel**
    First, 52 pages, 5.95(do)
84. **Sabre #8**
    Eclipse, 1.50(do)
85. **The Mighty Crusaders #6**
    Archie, .75
86. **Steel Sterling #5**
    Archie, .75
87. **Blue Ribbon #6**
    Archie, starring the Fox, .75
88. **Blackhawk #269**
    DC, .75
89. **Normalman #1**
    A-V, 1.70(do)
90. **Jonah Hex #83**
    DC, .75
91. **Sgt. Rock #387**
    DC, .75
92. **Warrior #16**
    Quality, b&w import, 2.00(do)
93. **Mage #1**
    Comico, 1.50(do)
94. **Neil The Horse #6**
    A-V, b&w, 1.70(do)
95. **G. I. Combat #264**
    DC, 52 pages, 1.25
96. **The Best Of DC #47**
    DC, 100 page digest, 1.25
97. **Evangeline #1**
    Comico, 1.50(do)
98. **Primer #6**
    Comico, 44 page b&w, 1.50(do)
99. **Pep #393**
    Archie, with Thunderbunny, .60
100. **Archie #328**
    Archie, .60

POCKET CHECKLIST

ARCHIE COMICS
- ☐ Archie #330
- ☐ Archie Double Digest #11
- ☐ Archie's Pals 'N' Gals #170
- ☐ Betty And Me #140
- ☐ Blue Ribbon Comics #10
- ☐ Everything's Archie #112
- ☐ Jughead With Archie Digest #63
- ☐ Laugh Comics Digest #53
- ☐ Life With Archie #243
- ☐ Mighty Crusaders #8
- ☐ Pep #395
- ☐ Steel Sterling #7

CHARLTON COMICS
- ☐ Battlefield Action #88
- ☐ Beyond The Grave #16
- ☐ Fightin' Army #171
- ☐ Fightin' Navy #132
- ☐ Ghostly Tales #168
- ☐ War #46

PACIFIC COMICS
- ☐ Alien Worlds #8
- ☐ Berni Wrightson, Master Of The Macabre #4
- ☐ Famous Features #1
- ☐ Siegel & Shuster: Dateline '30s #1
- ☐ Sun-Runners #4
- ☐ Vanguard Illustrated #7

WHITMAN COMICS
- ☐ Bambi #
- ☐ Chip 'N' Dale #83
- ☐ Daisy And Donald #59
- ☐ Donald Duck #245
- ☐ Huey, Dewey, and Louie #81
- ☐ The Jungle Book #1
- ☐ Super Goof #74
- ☐ Winnie-The-Pooh #33

OTHERS
- ☐ Cerebus The Aardvark #62
- ☐ Elfquest #19
- ☐ Grendel #4
- ☐ Journey #10
- ☐ Judge Child Quest #1
- ☐ Judge Dredd #10

SHIPPING APRIL/ON SALE MAY:

DC COMICS
- ☐ Action Comics #558
- ☐ All-Star Squadron #36
- ☐ Arak, Son Of Thunder #36
- ☐ Arion Lord Of Atlantis #22
- ☐ Atari Force #8
- ☐ Batman #374
- ☐ Batman And The Outsiders #13
- ☐ The Best Of DC #51 [Batman Family]
- ☐ Blue Devil #3
- ☐ DC Comics Presents #72
- ☐ Detective Comics #541
- ☐ The Flash #336
- ☐ The Fury Of Firestorm #26
- ☐ G I Combat #268
- ☐ Green Lantern #179
- ☐ Infinity, Inc. #5
- ☐ Jonah Hex #86
- ☐ Justice League Of America #229
- ☐ Legion Of Super-Heroes #1
- ☐ New Gods #3
- ☐ New Talent Showcase #8
- ☐ New Teen Titans #1
- ☐ The Omega Men #17
- ☐ The Saga Of Swamp Thing #27
- ☐ Sgt. Rock #391
- ☐ Sgt Rock Annual #4
- ☐ Star Trek #7
- ☐ Sun Devils #2
- ☐ Supergirl #22
- ☐ Superman #398
- ☐ Super Powers #2
- ☐ Tales Of The Legion Of Super-Heroes #314
- ☐ Tales Of The Teen Titans #45
- ☐ Thriller #9
- ☐ The Vigilante #9
- ☐ Warlord #84
- ☐ Wonder Woman #318
- ☐ World's Finest Comics #306

ECLIPSE COMICS
- ☐ Aztec Ace #3
- ☐ Crossfire #2
- ☐ Destroyer Duck #7
- ☐ DNAgents #12
- ☐ Eclipse Monthly #8
- ☐ Star Reach Classics #3
- ☐ Zot! #3

MARVEL COMICS
- ☐ Alien Legion #2
- ☐ Alpha Flight #13
- ☐ Amazing High Adventure #1
- ☐ Amazing Spider-Man #255
- ☐ The Avengers #246
- ☐ Captain America #296
- ☐ Conan The Barbarian #161
- ☐ Coyote #5
- ☐ Daredevil #209
- ☐ Dazzler #33
- ☐ Defenders #134
- ☐ Doctor Strange #66
- ☐ Dreadstar #11
- ☐ Fantastic Four #269
- ☐ The Further Adventures Of Indiana Jones #20
- ☐ G I. Joe, A Real American Hero #26
- ☐ The Incredible Hulk #298
- ☐ Iron Man #185
- ☐ Ka-Zar The Savage #33
- ☐ Kull The Conquerer #5
- ☐ Marvel Age #17
- ☐ Marvel Super Heroes Secret Wars #4
- ☐ Marvel Tales #166
- ☐ Marvel Team-Up #144
- ☐ Micronauts #59
- ☐ The New Mutants #18
- ☐ Peter Parker, The Spectacular Spider-Man #93
- ☐ Power Man And Iron Fist #108
- ☐ Power Pack #1
- ☐ Questprobe #1
- ☐ Rom #57
- ☐ Savage Sword Of Conan #102
- ☐ Star Wars #86
- ☐ Tarzan Of The Apes #2
- ☐ The Thing #14
- ☐ Thor #346
- ☐ The Uncanny X-Men #184
- ☐ U. S. 1 #11
- ☐ What If? #8 [Spider-Man]

FIRST COMICS
- ☐ American Flagg! #12
- ☐ E-Man #18
- ☐ Grimjack #2
- ☐ Jon Sable, Freelance #16
- ☐ Mars #9
- ☐ Starslayer #20
- ☐ Warp #16

SHIPPING MAY/ON SALE JUNE:

MARVEL COMICS
- ☐ Alpha Flight #14
- ☐ Amazing Spider-Man #256
- ☐ The Avengers #247
- ☐ Captain America #297
- ☐ Conan The Barbarian #162
- ☐ Conan The King #24
- ☐ Daredevil #210
- ☐ The Defenders #135
- ☐ Dreadstar #12
- ☐ Epic Illustrated #25
- ☐ Fantastic Four #270
- ☐ The Further Adventures Of Indiana Jones #21
- ☐ G I Joe A Real American Hero #27
- ☐ The Incredible Hulk #299
- ☐ Iron Man #186
- ☐ Marvel Age #18
- ☐ Marvel Fanfare #16
- ☐ Marvel Super Heroes Secret Wars #5
- ☐ Marvel Super Special #30 [Indy Jones]
- ☐ Marvel Super Special #31[Starfighter]
- ☐ Marvel Tales #167
- ☐ Marvel Team-Up #145
- ☐ The New Mutants #19
- ☐ Peter Parker, The Spectacluar Spider Man #94
- ☐ Power Man And Iron Fist #109
- ☐ Power Pack #2
- ☐ Prince Namor, The Submariner #1
- ☐ Rom #58
- ☐ The Saga Of Crystar #9
- ☐ Savage Sword Of Conan #103
- ☐ Star Wars #87
- ☐ Temple Of Doom #1
- ☐ The Thing #15
- ☐ Thor #347
- ☐ The Transformers #1
- ☐ The Uncanny X-Men #185
- ☐ The West Coast Avengers #1

ECLIPSE COMICS
- ☐ Cap'n Quick And A Foozle #1
- ☐ Crossfire #3
- ☐ DNAgents #13
- ☐ Eclipse Monthly #9
- ☐ Ms. Tree #9
- ☐ Sabre #10
- ☐ Star Reach Classics #4
- ☐ Zot! #4

ARCHIE COMICS
- ☐ Archie And Me #146
- ☐ Archie, Archie Andrews, Where Are You Digest #33
- ☐ Archie At Riverdale High #98
- ☐ Archie Comics Digest #67
- ☐ Archie Giant Series #538
- ☐ Archie Giant Series #539
- ☐ Archie Giant Series #540
- ☐ Archie's Girls, Betty And Veronica #331
- ☐ Archie's TV Laughout #96
- ☐ Betty And Veronica Digest #9
- ☐ Blue Ribbon Comics #11
- ☐ The Fly #8
- ☐ Jughead #335
- ☐ Katy Keene Special #5
- ☐ Laugh #384
- ☐ The Original Shield #3

CHARLTON COMICS
- ☐ Attack #48
- ☐ Fightin' Marines #176
- ☐ Funny Animals #1
- ☐ Ghost Manor #76
- ☐ Haunted #75
- ☐ Scary Tales #86

PACIFIC COMICS
- ☐ Echo Of Futurepast #3
- ☐ Famous Features #2
- ☐ Pacific Presents #5
- ☐ Pathways To Fantasy #1
- ☐ Planet Comics #1
- ☐ Somerset Holmes #6
- ☐ Twisted Tales #10
- ☐ Vanguard Illustrated #8

OTHERS
- ☐ Cerebus The Aardvark #63
- ☐ The Elementals #1 (delayed)
- ☐ Evangeline #3
- ☐ Flaming Carrot #1
- ☐ Journey #11
- ☐ Judge Child Quest #2
- ☐ Judge Dredd #11
- ☐ Mage #3
- ☐ Mythadventures #2
- ☐ Nail The Horse Comics #8
- ☐ Nemesis The Warlock #1
- ☐ Normalman #3
- ☐ Primer #7
- ☐ The Spirit #5
- ☐ Steve Canyon Magazine #6

DC COMICS
- ☐ Action Comics #559
- ☐ All-Star Squadron #37
- ☐ All Star Squadron Annual #3
- ☐ Amethyst, Princess of Gemworld Annual #1
- ☐ Arak, Son Of Thunder #37
- ☐ Arion, Lord Of Atlantis #23
- ☐ Atari Force #9
- ☐ Batman #375
- ☐ Batman And The Outsiders Annual #1
- ☐ The Best Of DC #52 [1983's Best]
- ☐ Blackhawk #272
- ☐ Blue Devil #4
- ☐ DC Comics Presents #73
- ☐ DC Comics Presents Annual #3
- ☐ Detective Comics #542
- ☐ The Flash #336
- ☐ The Fury Of Firestorm #27
- ☐ G.I Combat #269
- ☐ Green Lantern #180
- ☐ Infinity, Inc #6
- ☐ Jemm, Son Of Saturn #1
- ☐ Justice League Of America #230
- ☐ Legion Of Super-Heroes #2
- ☐ New Gods #4
- ☐ New Talent Showcase #9
- ☐ New Teen Titans #2
- ☐ The Omega Men #18
- ☐ The Saga Of Swamp Thing #28
- ☐ Sgt Rock #392
- ☐ Star Trek III Movie Special #1
- ☐ Sun Devils #3
- ☐ Supergirl #23
- ☐ Superman #399
- ☐ Super Powers #3
- ☐ Tales Of The Legion Of Super Heroes #315
- ☐ Tales Of The Teen Titans #46
- ☐ Thriller #10
- ☐ The Vigilante #10
- ☐ Warlord #85
- ☐ Warlord Annual #3
- ☐ Wonder Woman #319
- ☐ World's Finest Comics #307

FIRST COMICS
- ☐ American Flagg! #13
- ☐ E-Man #19
- ☐ Grimjack #3
- ☐ Jon Sable, Freelance #17
- ☐ Starslayer #21
- ☐ Warp #17

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TCR MAILBOAT

MICHAEL K. JOHNSON, 600 Brandon #43, Charlottesville, VA 11903: While enjoying your rundown on the Western Publishing line in issue **#216** of **TCR**, I was puzzled by one point which you made.

First of all I must say that I have a difficult time finding **TCR**, so I've missed a few, including the one containing your listing of Marvel Comics. Therefore, I'm not entirely certain of what titles you don't include. In your reply to Joseph Grissell's letter, you state that certain titles "...have no connection at all (**2001: A SPACE ODYSSEY**)." This seems strange to me since Marvel published ten issues of this as a regular comic, the last four of which introduce the character Machine Man, who is a major part of the Marvel Universe. I have these issues in my collection.

Thanks for hearing me out, and thanks especially for doing those listings.

[Oops. What that was supposed to say was that a 1968 Howard Johnson giveaway listed under the Marvel entry for the entirely legitimate 1976-77 comic is in error. The 1968 comic was not produced by Marvel and therefore was not included in my list.

Please feel free to point these errors out when they occur in the future. MT]

IRA REMSEN HALL, Orosco, NY: As one of your many readers who buy comic books for the joys of it without having any concern for potential increases in value (I have seen a copy of **THOR #337** priced at $20.00, which proves to me that many dealers in old comics are vultures waiting to prey on little kids who have a difficult enough time trying to raise 60 cents, let alone twenty bucks), I can well appreciate your concerns about how comic-book characters would do things not depicted in said comics.

It is also appreciated by me that foul language is kept to a minimum, if ever it is used at all, in your magazine. Approximately two years ago, I had a letter of commentary published in **THE COMICS JOURNAL** (where I got my start in writing letters of comment, by the way), and I felt I had need to use a four-letter word in said letter. The letter was published, for which I am glad (in truth, I am pleased when my unsolicited commentaries see print), but to this day I regret the moment I decided to include an obscene word therein.

The above is mentioned by myself because I have found what I believe to be an error in the latest number of **TCR**. In particular, issue **214**, page 13, third column. In expressing your curiosity in regard to how, as previously mentioned, comic-book characters would handle certain real-life situations, you ask the question, "Does the Hulk evacuate in the woods?" My friend, it is my belief that the word you are looking for is "defecate." "Does the Hulk **defecate** in the woods is the question I infer you were attempting to ask. For in reality, it would most likely not be the Hulk who would have to evacuate, but instead it would be the people in the woods who would have to evacuate if the Hulk were nearby. (Although, when the idea is considered, one might not want to be near the Hulk when he is defecating, either.)

[Cheez, I'm sorry I brought the whole crappy subject up. No, I was not in error; "to evacuate one's bowels" is a bonafide euphemism which has existed many years. Goody two-shoes that I am, I couldn't bring myself to use the clearer, clinical term, much less the true idiom.

But the question of the month is: How many unions are going to be filing for unfair labor practices after the recent issue in which the Hulk rebuilt a town he wrecked? Even if I believed for a minute that Banner is skilled enough to do all the plumbing and wiring, I count at least eight unions he deprived work from...unnecessarily. If we're to believe that Banner is wealthy from the patents on his inventions or research [a la Reed Richards], would it not have been far more fair to the workers of the town to pay them to have the place rebuilt? It may not have been quite as fast, but then, would you want to live in a house in which the Hulk installed the toilets? MT]

SCOTT LOVRINE, W278 N2426 Edgewood, Pewaukee, WI 53072: In **TCR #214** you ask the question: what does the Hulk eat? The answer is beans, simple ol' canned pork and beans. I think this was shown in the Hulk's own magazine in a story involving a character named Crackajack Johnson. The Hulk and Crackajack eat beans while sitting around a campfire. The Hulk finds out he likes beans, and I believe this became a recurring food theme. Also, I think the Hulk went grocery shopping (?) with some of the Defenders in an issue of their mag. The Hulk bought (took?) all the beans off the store shelf. I'm sure someone will write in and give you the exact issue numbers. What I want to know is, what happens to the Hulk when he eats all those beans?

One final note. It's interesting to see (according to **Marvel News, TCR #214**) that **MARVEL TEAM-UP #139** features Nick Fury, artists Brian Postman, Mike Esposito and the Young Rascals' drummer Dino Danelli! What a crossover. I've seen the Beatles in an old issue of **STRANGE TALES**, Alice Cooper and the Saturday Night Live crew in **MTU**, but to use the drummer from a rock group that hasn't been heard from in ten years, is sheer genius!

[If memory serves, Danelli's last group was Fotomaker.

Has it really been that long since I last read SGT. FURY? That should have been Liza Manelli, right? Dino Martino? Deano Mullaney? Where's the MARVEL HANDBOOK? MT]

KEVIN T. BROWN, 7846F West Lawrence Avenue, Norridge, IL 60656: It's been quite a while since I last wrote a letter to **TCR**. If only because there hasn't been anything worth commenting about in recent issues. Until now, that is.

In issue **#216**, more specifically, Sam Kujava's **A Comic Reader** column, it was mentioned that Marvel's **SECRET WARS** was better than DC's **NATHANIEL DUSK**. One question: **How** is **SECRET WARS better** than **NATHANIEL DUSK**??? Is it because it's by Marvel...?

Mr. Kujava mentioned in his article that **DUSK** was "evoking yawns and expressions of disbelief in comic shops all over the land." I guess "all over the land" doesn't include the Chicago area, because everybody I know who picked up the mini-series enjoyed it--for both the story **and** the art. As the article said, "Who is DC kidding? Who is Gene Colan kidding?" I don't know, who? Not me, that's for damn sure!

Further along the article, we come across Sam's review of **MARVEL SUPERHEROES THE SECRET WARS** (there's no colon in there, Sam!). Surely, since Sam hated **NATHANIEL DUSK**, he wouldn't even let his worst enemy read this. But--**no!** He gives this rag nothing but praise. Though I **do** have to agree with him on one point: he mentions that this is the kind of 'mere' comic book that Cat Yronwode will probably wipe her critical nose with..." I, too, think that **SECRET WARS** isn't worthy of **that** degree of scrutiny. However, I do find it rather useful in the bathroom at times. (Jim Shooter, Mike Zeck and John Beatty: what a combination of no-talents!!) **Goofy** can't even begin to describe what **MSTSW** is.

[There may be no colon in the title,

but 'SUPER HEROES' is two words, and 'THE' isn't in the title at all. MT]

DAVID W. EASTER, 49 East School, Bonne Terre, MO 63628: Ari Staiman in issue **#215** brought up an interesting point that I wish to further elaborate on. Staiman commented how "Marvel is going down the drain," and then proceeded to list their comic books in various categories to prove his observations. What Staiman fails to consider is that DC is in trouble too.

Presumably, both DC and Marvel would like some stability in their comic-book production, having some type of a continuous line of the recurring titles. New concepts have to be tried regularly, since one of them may be the next **SUPERMAN** or **FANTASTIC FOUR**. However, the failure rate is astonishing.

Since 1981, DC has cancelled **DC SPECIAL BLUE-RIBBON DIGEST, WEIRD WAR TALES, GHOSTS, SECRETS OF HAUNTED HOUSE, HOUSE OF MYSTERY, SUPER FRIENDS, UNKNOWN SOLDIER, UNEXPECTED, ADVENTURE COMICS, CAPTAIN CARROT, SUPERMAN FAMILY, THE BRAVE AND THE BOLD,** and **NIGHT FORCE**. At Marvel, the 1981-83 death list includes **SPIDER-WOMAN, STAR TREK, GHOST RIDER, SHE-HULK, MAN-THING, HOWARD THE DUCK, MASTER OF KUNG FU, THE HULK, DENNIS THE MENACE, MARVEL SUPER ACTION,** and **TEAM AMERICA**.

The only successes from late 1980-early 1981 at Marvel that are still continuing today are **DAZZLER** (bi-monthly), **CONAN THE KING** (bi-monthly), **KA-ZAR** (direct sales only), and **MOON KNIGHT** (direct-sales only). By Christmas of 1981 came **G.I. JOE**.

At DC, the situation is more severe. Using the same time period, DC only has **ARAK** and **ALL-STAR SQUADRON**.

I've always felt that comic books were like television shows: a TV program lasts on the average of three years, and a new comic book usually gets cancelled between **#6-30**, or less than three years. Currently, DC's new titles (**#20** or less) is at 34% of their production line. Marvel's percentage comes to about 30%, counting the regular/bi-monthly titles only. Very few comic books survive into longevity, and nowadays, even decades of publications is no guarantee that they will stay on the racks, as sadly shown by the passing of **JIMMY OLSEN/SUPERMAN FAMILY, THE BRAVE AND THE BOLD, HOUSE OF MYSTERY** and **ADVENTURE COMICS**.

It is even sadder that, of the 24 Marvel/DC titles currently published that have been out less than two years, only six will probably survive to see Christmas, 1985. At 25%, this is a very optimistic estimate indeed.

The interesting part will come when First, Eclipse, Pacific, etc. get a few years under their belts, and they begin to decide what stays and what goes.

STAN ROONER, 1462 West King Street, York, PA: Having been a comic reader for most of my seventeen years, and a devoted follower of your fine publication since issue **202**, I have not sent a letter of any kind of comment to you out of fear I'd have nothing worth answering. But here I am with a few questions, anyway. First off, I found Red Circle's **THUNDER BUNNY #1** in Jim Ward's Comic Shop, Park City Farmer's Market, Lancaster, PA and I wanted to know if there is to be a second issue, what with the conversion to the Archie line? And how about that **ORIGINAL SHIELD?** To me, he is the saving grace of the line, and almost makes the quick killing off of Lancelot Strong tolerable. And a question to all Cerebus fans: how do you feel about the Sims' airing of their marital troubles in the editorials? I find it almost as interesting as interesting as the story itself. I see in **#215** that **CAP'N QUICK** is getting its own magazine, but how about B.C Boyer's **Masked Man**, the best feature in **ECLIPSE MONTHLY**, a sort of modern **Spirit**? (By the way, I write this in hope that I will receive some sort of comment in return, hopefully a letter of some sort.) Forgive a grotesquely inarticulate letter, but I hope to improve with experience.

[I don't think you have anything to apologize about. Unfortunately, personal replies to letters are beyond me simply because of time—I'm sure you'd rather see the issue out sooner than me writing letters all the time.

Is Lancelot Strong dead, or not? Seems to me I just saw a guy running around in MIGHTY CRUSADERS who bore a strange resemblance to him. MT]

STAN ROONER, 1462 West King Street, York, PA 17404: Hello, Stan once again, writing my second letter to **TCR** less than ten minutes after writing my first letter to you. Hopefully, this time I'll try to ask some more interesting questions and some more coherent comments.

I would like to address, if I may, those folk at **TCR** who have a dislike of the art of Keith Giffen. I must admit that I enjoy Giffen's art—but generally, if he is inked by someone like Larry Mahlstedt, Mike DeCarlo or Kurt Schaffenberger (the best inker so far), i have noticed that Giffen's extreme close-ups resemble the work of Carmine Infantino while on his own (as in **SUPERBOY #50**), his work seems (to me) to resemble that of Jerry Grandenetti's on **THE SPECTRE** of the '60s.

Say, would someone reading this please check with Keno Don Rosa as to the legality of making xeroxes of his **Captain Kentucky** strip (appearing, of course, in **TCR**)? Ya see, I bought **DON ROSA'S COMICS AND STORIES #1** (excellent, I might add) and Volume 1 of the **CK** collection (a fine work) and for the sake of ordering and collecting, I have made a single xerox of each **CK** episode in **TCR**, then I have clipped them together—to form my own **CK COLLECTION** (sort of). Now—is this legal? Am I allowed to do this? Do I owe Keno Don royalties? Please, let me know!

Say, any fans out there who would care to correspond with me on anything relating to comics, movies, TV, music, trivia of all sorts? Let it be known there are few folks interested in these things in York, PA.

Two final notes: I'm looking of Iron Butterfly albums (other than **In-A-Gadda-Da-Vida**) and Doors singles! If you can help, write to me at the above address!

Final note: Mike Tiefenbacher: you did great work on the **Bobcat** story in **NEW TALENT SHOWCASE**.

[Thanks—but why so long between letters? Is it something we said?

Giffen's work seems to have improved generally over the past year or so, but I think he's been influenced more by Alex Toth of late than Grandenetti. I'm speaking of his own inking now. Of course, they were all [Infantino, Toth, Grandenetti] influenced by Caniff and Sickles, so your reading of influences is as legitimate as mine is.

Without asking Don, I would think that you are legally within your rights to make xeroxes for your own purposes. Just be sure to continue buying DON ROSA'S COMICS AND STORIES, and I'm sure Don will be delighted. MT]

GRAEME BASSETT, 113 Laceby Road, Grimsby, Humberside, ENGLAND: You'll probably get scores of **BRET MAVERICK ANNUALs** since its been remaindered rather heavily, but here's one more.

Since you were rambling on about bubblegum cards, I've enclosed a **SEXTON BLAKE** card for your perusal. As you see, the front was a panel from a **BLAKE** strip, while the reverse made up a photo

from a TV show based on the character. Don't forget the **LAND OF THE GIANTS** cards, which carried a strip adaptation of the first episode on the reverse.

As far as **PAUL TEMPLE** is concerned, I never saw the strip on its first outing, so my opinions on the order are based purely on instinct: the story you're running now **looks** older than the one which preceded it.

I look forward to those issues of **TCR** which carry **THE GAZETTE** because it gives me a chance to read these forgotten strips. In comparison, it is murder reading a newspaper purely to clip out the strips. I did this for a year, tearing the new **007** strip out of the **DAILY STAR** (publisher quote: "it will be all tits, bum, Q.P.R. and roll your own fags...I wouldn't let a child of mine read it") and towards the end, I was praying for Bond to get shot or something, just so I could stop buying the damned **STAR**. No, give me the **GAZETTE** anyday.

Having said that, I don't think you're exploiting the feature to the full extent. Why don't you mock up a front page for the **GAZETTE** like one of those cranky old Scottish newspapers that make up the news if nothing happens (e.g., the Loch Ness Monster). You could run long, libelous editorials about Geronimo Shooter and Sam Kujava could sign his articles "Comics and Gardening Affairs Editor." Dale Coe could be foreign correspondent to the **Menomonee Falls GAZETTE**. And Don Rosa could be Diplomatic Editor.

Regarding Iron Man, I think the biggest mistake Marvel made with the character was giving him that plastic heart. The one image that seems to stick in everyone's mind is Tony Stark plugging himself into the razor socket of some swish bathroom, and recharging his breastplate. Your mate could well be right about Iron Man's costume being under-exploited. As far as I can recall, Iron Man has just been a scientific Doctor Strange, with Repulsor Rays instead of "incantations" and jet boots instead of the Cloak of Levitation. (NB: Both men have mustaches!!)

They also made a mistake when they stopped manufacturing weapons at Stark International. Tony's just an imperialist warmonger at heart, and it's Marvel's attempt to make him a trendy do-gooder which has driven him to drink...or maybe he just hopes the doctors'll give him electric-shock treatment. Who can tell with a guy who plugs himself into bathroom sockets?

Having plowed through **SWORD OF THE ATOM**, I've come to the conclusion that the whole thing was a hallucination. The "real life" portions form a nifty pastiche of the prologues to Edgar Rice Burroughs' Martian novels (Ulysses Paxton dragging his legless body around the battlefield in **MASTERMIND**, for instance), but they could also be taken as a trigger for Ray Palmer's fantasies. In light of the revelations about Robert E. Howard's life and the misogynistic nature of the sword and sorcery genre, it's not too surprising that Ray's marriage problems should cause him to take refuge in a muscleman daydream.

I can't agree that Ray and Jean were out of character, though. I've only read a fraction of **THE ATOM**'s run, but their relationship seemed rather uncertain, to say the least. I don't understand why, but Ray ends one adventure thinking, "I'll keep on turning up as the Atom and solving Jean's cases until she agrees to marry me."

Like Iron Man, I guess the Atom's been underexploited. It seems like every month some magazine has a new spread on microphotography, fungus in the crevices of a fingerprint, mountain ranges on the point of a pin—last week there was a documentary on TV showing an interior view of someone's testicles. And all DC can give us is four-inch high sword and sorcery.

I don't suppose there's any chance of raising a petition to keep Evanier and Spiegle on **BLACKHAWK**, is there? It'll be a catastrophe if they leave. **BLACKHAWK**'s the **only** comic I buy on import (I just can't wait to see what happens next). Can't we kidnap Giordano or something?

[Wouldn't do much good, I'm afraid, as I think the decision to go bi-monthly, and Evanier and Spiegle's subsequent departure, were probably the decision of the business side of the company, which determined that sales didn't justify a monthly schedule. I guess they didn't foresee any rise, either, as every review I've read about the book has been favorable. Sad but true, sometimes the best are not successful sellers.

The Ray and Jean relationship was playful—I liken its early days to the Frank Furillo-Joyce Davenport relationship on HILL STREET—but when they had the long drawn-out sequences in which Jean went crazy, became a vegetable, on and on, ad nauseum, and after Denny O'Neil changed the Atom's character in JUSTICE LEAGUE to resident smartass in those pre-new look Green Arrow days, any semblence of the "old" Ray and Jean resurfacing were probably a futile dream on my part. A lot of writers and editors, apparently, mistook the lack of balloons featuring the characters' instant character sketch ["Ever since I was responsible for the death of Uncle Ben, I've learned that with great power comes great responsibility—but nothing ever goes right for me"] with a lack of characterization. Certainly, one had to infer a lot on his own, but isn't this how one adjudges any other person's character in real life?

As we probably have mentioned before, the GAZETTE section appears when space permits, and any "exploitation" is usually a last minute thing.

Many thanks for the MAVERICK ANNUAL, which was the only one to arrive here [thus far, at least]. It was, I suppose, about as successful an adaptation of the show as most average Gold Keys, which is to say not very. But I appreciated it, nonetheless, as well as the look at the weeklies you also enclosed, including TV COMIC, which features the TALES OF THE GOLD MONKEY strip. [To answer some of the requests we've had for subscription info about the strip and magazine, the only address in the publication is the one on the letter column: TV COMIC, P.O. Box 91, London W21 1EP. Whether an inquiry there will be of any help or not I don't know but you can try—but make sure you mention GOLD MONKEY, as it is always possible for it to have been dropped by the time your letter reaches them. Anything I can do for you, Graeme? MT]

KATHY GODFREY, Box 87 MIT Branch PO, Cambridge, MA 02139: It's been a while since I last sent an LOC; I've been enjoying my **TCR**s in silent satisfaction. But a number of things caught my eye in **#215**, so I've once again taken typewriter on desk (a Selectric II is much too heavy to lift).

I've been croggled like everyone else by the recent flood of comics, but even if Sturgeon's Law applies, more comic titles means more good comics. I've been impressed by **DNAgents** and **THE BADGER**, and I'm glad that humor is making a comeback via **E-MAN**. I've even been enjoying **DAREDEVIL** in the last few months, since the storylines started focusing on the law practice instead of bloodletting. The new **THOR** will take some getting used to. (I actually liked the old **THOR**.) But I'm looking forward to future issues.

One recent issue of a continuing comic that I thought was great was **STAR WARS #81**. I read a large number of **Star Wars** fanfic in the media fanzines, and the story in **#81** could have appeared in the best of them. (That's high praise.) The

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characters seemed more in character than they often have in past issues, and the balance between action and character development was just right.

One recent comic I detested was the **SWORD OF THE ATOM** mini-series. After completely mucking around with the established characters, I think DC should do the decent thing: let **both** of them have nervous breakdowns this time. Or maybe we could have a follow-up story in which Ray Palmer becomes editor of **AMAZING SCIENCE FICTION.**

I've been harping on the subject of rude types at conventions for several years now. As a member of **Star Wars** and **Star Trek** media fandoms, I resent being tarred with the same brush as arrested adolescents who have never learned how to conduct themselves in public. Many of my mainstream SF fannish friends are surprised to find out that I'm involved in media fandom; the usual reaction is "What's a nice girl like you doing in a fringe fandom like that?" What makes it all discouraging is that it seems that nowadays it's not a case of a few bad apples ruining the reputation of a largely polite and mature fandom. Some recent cons I've attended have been overrun by media freaks. Personally, I think the general level of politeness in society as a whole is dropping, and the media freaks (mostly younger fans) are just a single example of a widespread phenomenon.

The **CAPTAIN KENTUCKY** strips are great wish fulfillment. It's sad to think how little actually has happened to Iran. The Ayatollah hasn't even had the grace to die of old age.

Since Ron Massengill lives in Chicago, and since he discussed Bozo in his column in **#215**, perhaps he's already aware of the following anecdote, but here's my favorite Bozo the Clown story. WGN, a Chicago independent station owned by the **Chicago Tribune** (**W**orld's **G**reatest **N**ewspaper), has (or at least had) a long-running children's noontime daily show called **BOZO'S CARTOON CIRCUS**. This was without a doubt the most popular local show in Chicago. It was broadcast live using a studio audience of children. There was an eight-year wait-list for the free tickets to that audience. (Tickets were often given as bridal shower or wedding gifts.) The age limit was twelve. One of the highlights of the show was a contest in which a member of the audience played for both himself and a member of the home audience whose name was drawn out of a barrel. The game involved tossing a ball from a certain point into five buckets progressively further away from the contestant. The more buckets you got the ball into, the more prizes you won. One day, the contestant was a twelve-year-old boy playing for himself and some kid at home named Herbie. The boy got the first four balls into the buckets but missed on the fifth one. His reaction was to say, quite audibly, "Shit!" Bozo raced over to admonish the youth. "That's a Bozo no-no word." The kid turned to Bozo and replied, "Cram it, clown." As the stagehands dragged him off, he turned to the camera, raised his middle finger in classic style, and proclaimed, "And here's to you, Herbie!"

WGN isn't the only fun TV station in Chicago. The local ABC affiliate, WLS, is notorious for slicing movies to shreds to fit them into miniscule timeslots, and for cramming as many commercials into them as possible. On a now infamous airing of **OF MICE AND MEN**, the station cut away for one last commercial break as George had just raised the gun to Lenny's head. Ten commercials later: Bang! Roll end credits.

Chicago always seems to suffer when depicted in the media. Supergirl's Chicago bears little resemblance to the one I lived in. As best as I can tell, she seems to be attending Northwestern, which technically isn't even in Chicago! Thor's recent stay in Chicago was thankfully short-lived. I was completely bemused by his adventure involving a nuclear reactor on the Midway. The Midway today is a rather narrow strip of grass between two of the numbered streets in Chicago, and is actually a shallow valley a few feet deep. Not a good place to put a nuclear reactor. There was a nuclear reactor at the nearby University of Chicago (my alma mater), but it was torn down years ago to make way for the graduate library. (Now there's some concern that the cancer rates for Chicago grads are noticeably higher than they should be!) However, television has done worse. About ten years ago, Sally Field starred in a television movie about a Chicago undergrad who wanted to adopt a local underprivileged youth. None of the exteriors were filmed anywhere near the campus, and one shot that was supposed to be of the Midway at Christmastime included a lovely palm tree.

With all the **Star Wars**-related items available, how come there are no **Star Wars** double-sized sheets for us fans who live in pairs? This is rank discrimination.

Now that the storm over breaking into comic lettercols is in abeyance, may I mention two of my own pet peeves? First is the number of misspelled words in comics, especially Marvels. I wish Jim Shooter would send someone down to Herald Square with instructions to buy all the used paperback dictionaries he could find in the used-book stores and then distribute them among the staff, with the insistence that they be consulted! Frequently! Then we might all be spared "words" like "existance" or "irresistable." Again, it's only fair to note that television is just as bad. The end message to ABC's **THE DAY AFTER** included a sentence that ran something like: "In it's presentation of **THE DAY AFTER**, ABC has..."). While the staff is looking up words in the dictionary, some of them might consider brushing up on English grammar, too, but one thing at a time. My other gripe is the wretched practice of presenting pseudo-foreign language balloons. Marvel is again the chief culprit here. The offenders should be disabused of the notion that you can get a reasonable translation of English into, say, German, by simply looking up each English word in a German-English dictionary and copying down the given German equivalent, ignoring such considerations as declension, conjugation, and the agreement of person and number. The usual result is gibberish on the order of "Him to go Paris soon with I." (I wish I could quote an exact example, but I think this is a reasonable facsimile of the nonsense I've seen.) Why not just stick with plain English)hey, as long as they have those bilingual dictionaries, the writers can use the English sections to check their spelling, and skip the trip the used bookstore.) I should mention one exception to this general rule: **BLACKHAWK**.

I doubt this topic will set the world on fire, but if comics are to be taken seriously as a form of popular literature, it's essential that the writers and editors take the English (and any other) language seriously.

[BOZO is still on, albeit in the morning, where it presumably replaced the RAY RAYNER SHOW. But I've heard that anecdote before, and I suspect that it's apocryphal, as when I heard it, it was on a Milwaukee station. (Confusingly, its punch line was "Cram it, Bozo!" which became a rallying cry around our neighborhood; the show it was supposed to have taken place on, however, was hosted by "Uncle Don.") In any case, it can't happen these days as the whole thing, save cut ins by Bozo giving the current temperature and sports scores, is on tape.

You don't need commercials to

cut movies. Our local PBS station showed a syndicated feature-movie show from the Madison, WI PBS station, and when IT'S A WONDERFUL LIFE was shown, an entire reel was dropped [Jimmy Stewart storms out of his house, gets into his car—and drives straight to the bridge, wiping the inexplicable blood from his mouth and rendering the scene at Martini's incomprehensible.] Let's face it, except for pay TV channels, anything that messes with the sanctity of things beginning precisely on the hour or half-hour—except sports or the always-prevailing weather break-ins in which the weatherman shows you three minutes of meaningless radar telling you that it's thundering outside because thunderstorms are nearing—get cut with no qualms on the part of the station. This even applies on stuff shown at 3:30 AM, now... whereas once, in the days when most stations weren't 24 hour operations, there wasn't much effort given to seeing that DENNIS THE MENACE began on time. Now, they'll cut Ernie Bilko's closing speech as well as the credits to get their self-promotional commercials on for the seventh time that hour. And people wonder why I spend the 46 cents per episode to keep the original, uncut network showings of M*A*S*H or MORK AND MINDY when the shows are going to be around forever in sydication!

The last few SUPERGIRLs have been especially entertaining in the manner you described: oil tankers on Lake Michigan? Whatever for? Even if they could navigate them, why would someone need to circumvent the pipelines?

I recall being highly amused by the attempts of the war-comics writers to come anywhere close to the German I was learning in high school. If I ever get the chance to write comics with Nazis in them, I promise to either stick totally to English, or to at least consult someone who speaks German to give me some reliable translation. Shouldn't be too terribly difficult to find someone here where there are still people who speak English in this manner: "Go down that way, where the bus bends the corner around." MT]

EARL R. GOMERSALL, JR., 3243 West 32nd Street, Cleveland, OH 44109: It's the day after the Sunday help-wanted section, which means resume typing time in Cleveland. While I had a head of steam up, an LOC seemed in order on issue **#216**. Sorely missing were Rona Blabbit and Michael Tiefenbacher's editorial commentary. Sorely present were many pages of "Coming Comics" currently on sales racks. My best of luck to your production schedule through the rest of the winter.

I read where Brandon Tartikoff stated that **BAY CITY BLUES** lacked heroes necessary to viewer-character identification. Most likely, it had too many villains, notably the Hart family and the CBS movie. At least the unseen shows are scheduled for summer. Most interesting event of the '83-'84 season is the "hiatus" of **AfterMASH**. The show had no sense of direction in the first part of the season, and the arrival of David Ackroyd seems to have muddied the waters further. The major waste of the show is the casting of Brandis Kemp as a one-dimensional harridan. Margaret Houlihan in the first year of **MASH** was a Renaissance woman compared to Alma Cox.

If Epic Comics actually releases all the titles on the boards, there could be a few independent publishers in hot water this year. The $2.00 reprint series I could pass up, but escalating prices and new material available will pose some tough choices for myself and others with limited comics budgets.

Whatever happened to **Fandom Confidential**? I know, they wanted to do it in color and the plates are still at the separators...

Disappointing news of the month is the exit of Marv Wolfman from the writing of **ACTION** and a change back to shorter, non-continued stories. When it looks two years ago that Wolfman/Kane were going to enliven the plotline, I became a regular reader. Who knows? With more plot development in the pages of his regular magazine, there could be less action in **SUPERMAN** along with less Superman in **ACTION.**

[Just like there's less adventure in SUPERBOY now because there's no Superboy in ADVENTURE.

My columns are usually the last things typed, since—as is frequently obvious—I'm often forced to writing them on the typesetter. When Jerry told me that #216 was to be a double-contents issue again, that meant dumping a ton of already-set letters as well as the columns I had yet to write. Not much in the way of hard entertainment news occurred, actually, and that column would have been mostly reviews, and given the most recent winter season shows, I didn't want to subject everyone to a harangue about the roster of awfulness we've received.

However, I did read in VARIETY that the BAY CITY shows were to be eaten by NBC and not shown during the summer. If your news is more recent, great—I can still fill out that tape. The only problem is that there are eight episodes extant, and I can only fit 7 1/2 "hour" shows on a six-hour tape, which means I'll still have one episode left over. Yeah—CBS's movies against the series were all of the blockbuster, formerly virginal series star in provacative situations type, and NBC simply panicked at the disasterous rating ANY new show might have gotten. It's too bad, actually, that they didn't schedule it in one of their suicide slots on Friday or Saturday; it might still be around. (And as far as Brandon Tartikoff goes, I give him no credit for understanding why anything fails, as he was responsible for the pre-Grant Tinker programming which was singularly outstanding in its lack of appeal, as well as all of this season's new shows—a remarkable crop of failures. He had no input into BAY CITY, which NBC entrusted to Steven Bochco, and the act itself may have been Tartikoff's revenge.)

AfterMASH is in trouble, and I'm glad CBS recognizes the fact. The ratings are still solid, but Kemp, Pat Cranshaw and especially John Chappell, make my skin crawl just watching them. Not a drawing point for enjoyment. Jay O. Sanders was pleasant enough—so of course they dumped him, installing instead their new Hawkeye Pierce. Unfortunately, Ackroyd, who can be quite good and is potentially a good addition to the cast, has been instructed to play it cold, unsmiling and distant. And he should sue his make-up man and the guy who gave him that haircut. The other characters are fine, with the notable exception of William Christopher, who seems to have lost the handle on his character; his whimsy had as much to do with his naivete in worldly matters, and he seems far too liberal to have existed in 1954, no matter what he went through.

Which reminds me—why is Sgt. Bilko in the credits? That show didn't exist yet!

Jim Engel has apparently lost the guiding spirit which prompted him to do FANDOM CONFIDENTIAL to begin with; despite the protestations and encouragements from many others besides me, he considers the feature dead. More's the pity, considering what has recently been foisted upon us in the same format... MT]

ROBIN SNYDER, Jersey City, NJ: My initial response to your exchange with Peter Manekar: why didn't you simply leave it at "Oh, I see. The dealer should sell everything, regardless of personal feeling." Period. Perhaps you're right, though; that would have been rather subtle.

In the hope of continuing this

dialogue, I'd like to offer the following.

Only by a distortion of language and logic can Steve Geppi's refusal to carry **TWISTED TALES** be considered an act of censorship. As you correctly pointed out, it would appear that Geppi's action was that of a man with principles. Why **should** he be concerned with opinions/feelings/polled votes? His first and only responsibility is to himself and his business. It's his money to do with as he damn well pleases.

Note that the Geppi ad in your February issue does not list any Charlton comics nor does it list individual Western comics. By his choice. Yet I have not heard any gnashing of teeth over this action. Again, Geppi appears to be thinking for himself.

The sooner we understand that businessmen are in business for their own interest and not ours, the better off we'll all be.

[I don't know that Geppi's action was that of a smart businesman or not. Potentially, there is a market for TWISTED TALES which he has chosen to loose in favor of his own standards. Does that seem like a business move, or one made in conscience?

There is a very good reason why Geppi does not list individual Whitman titles, and you well know it yourself: Whitman's schedule has been so confusing and sporadic that he'd have to re-do his listings every time he submitted the ad for publication—and Whitman comics don't sell all that well to begin with to this audience to make that a smart business move. Don't take it personally, Robin. MT]

MICHAEL SOUZA, Route 2, Kenyon, RI 02836: Over the past few years or so, **TCR** has been an extremely informative and interesting magazine. However, upon reading the past few issues, there are a few things, which if changed or modified, might make **TCR** even greater. (Greater? Is it possible?!) Without further ado, I hereby submit to you the constructive criticism of my letter.

The Marvel News, DC News, etc. section of **TCR #216** was handled very well. It appeared to be both well researched and well organized. Hopefully, future issues will use this format.

Recent **TCR** Mailboats have been brief. Come on, fellow readers! If the Mailboat continues to be only a few pages long, let's make sure it isn't due to a lack of reader input. As soon as you finish reading this letter, go to your typewriter and let yourself be heard!! Please, Sam and Mike, could we see more Mailboat pages?

At the risk of being insulting and blunt, I urge you to drop the Coming Comics section for the simple reason that by the time most readers see it, it should be retitled "Comics Which Came Out Three Weeks Ago." This section should either contain more updated info or be eliminated to make room for more Mailboat.

As for the TCR Top 100, I echo letters I've read in the past few issues when I say "Let's see it again."

When I picked up issue **216**, I was happy to see the **Hall of Fame.** I find this feature fun because it is nostalgic. One day I'll have to write a letter to Sam and put my two cents in.

As for comments on recent comics: Sam, I cannot believe you blasted **NATHANIEL DUSK** in **#216**! All four issues of this mag are fantastic. The writing captures the mood of the 1930s while Colan's pencils add to the grimness of the story. As stated in **N.D. #1**, Colan "paints with a pencil." Ziuko, as always, turned in some excellent colors. Sorry, Sam, but you're wrong. **NATHANIEL DUSK** is a success.

The **SPIRIT** color comic is another well-done magazine. Be it black-and-white or colored, photocopied or recolored, **THE SPIRIT** is here to stay.

Finally, I cannot end this letter without mentioning perhaps the most revolutionary comic ever to hit the stands. It is written, drawn, inked and colored without a flaw, and is radical, but perfect. ...**AMERICAN FLAGG!**

[The content of the news dictates the format, and usually we don't have much that would fit under most of the categories. In general, the big dollops of information appear in December/January and June/July as the companies prepare their half-year schedules.

Again, the Mailboats are huge, they've just been edited due to lack of space. There has been no dearth of mail from the readers. (And Sam is 150 miles away from whatever decisions are involved in determining Mailboat size anyhow.)

I'm afraid I must concur with Sam on NATHANIEL DUSK, though. The photography of pencils for reproduction is alright if it is printed in black-and-white, or restricted to the lightest pastel shades; the heavy coloring on the series over the delicate pencils was a disaster, one I'd be quite surprised to see DC ever duplicating. It seems to me that on a mini-series like this it would have been advantageous to the entire package if DC simply paid Colan enough money to make it worth his while to take the time to ink his own work. Colan has done some beautiful inking in the past, but it's been far too long for me. And I'd also have to disagree about the evocation of the '30s in the writing; it reminded me far more of the '70s and '80s movies about the '30s such as CHINATOWN and other lesser lights, than of the feeling I experience when reading books written then or of the period's movies. MT]

DALE COE, 41, Whitecross Road, Warrington, Cheshire, WA5 1LR, England: How about a heart-warming little story to begin this LoC? Do you remember Wayne E. Bresch's letter in **TCR #213** and my comments in reply in **#215**'s **Mainboat**? Well, I received a really nice letter from Wayne shortly after **#215** came out and we now enjoy a regular correspondence. Isn't that nice? Kinda gets you right there, don't it?) Seriously, I feel that that is what fandom is all about, like-minded people sharing thoughts either in letter columns or private correspondence. I only wish I'd gotten involved sooner than I did.

Speaking of fandom, I was looking theough my back issues of **TCR** and came across Andrew J. MacLaney's letter in **#207** in which he posed the question: whatever became of letter writers of years back? Andrew mentioned such past "luminaries of letter-hacking" (neat phrase, huh?) as Guy H. Lillian III, Gary Skinner, David Dasch and Joe Peluso. (The latter always struck me as sounding like a boxer's name, for some reason.) It's a pity that none of the people cited wrote in, although Guy Lillian, of course, did pop up in the letters page of **FLASH #322**. T.E. Pouncey has also made a welcome return to DC Comics in recent months, I'm glad to say. But I wonder if the lack of response from the others indicates that some of them have packed away their comics for good. Will we ever know for sure?

If anyone has ever wondered what became of Paul Gambaccini, one of the leading lights of U.S. fandom back in the early '60s, I can settle that matter. As Paul is a prominent BBC Television and Radio personality here in "Merrie Old," I had the impudence to go down to London in '82 toi interview him for a British fanzine called **WORLDS COLLIDE**. Paul talked animatedly about his involvement in comics fandom, his collecting, and his visits to DC's offices. Paul is a thoroughly nice guy as well as one of the more interesting figures on a largely dull British TV and radio scene. He's nothing like the Paul Gambi we've seen in past issues of **FLASH**, needless to say!

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(But I said it anyway.)

Mike, according to Dick Giordano's **Meanwhile...** column in the June DCs, one of the **GL/GA** reprint series' covers **wasn't** redrawn. It **must** be **#5**, surely. Any further info?

My vote for best new comic of '83 goes to DC's **ATARI FORCE**. So far, it impresses me as being a well thought-out space fantasy with some interesting characters and much potential. With art by Jose Garcia Lopez, it already stands out from the crowd. Andy Helfer runs a good letter column, too, one with a distinctive "style." What do you think?

Is the new Teen Titans, Jericho, related to the Jericho from the original **TITANS #20**? That Jericho did have a younger brother, as I recall. I'm all for Dick Grayson's new code-name, Nightwing. I wonder if he will take on a junior partner and call him Flamebird?

I'm not sure that I'm in favor of Alan Gold and Gerry Conway (your favorite writer, right Mike?) reversing the original editorial policy on **JLA** by kicking out those members with their own titles (with one notable flame-haired exception, that is). Still, I shall reserve judgment. But it'll have to be good! Reinstating the Martian Manhunter would go some way towards calming my doubts.

Am I right in thinking that Tony Stark is the first comics character to deliver a baby? (Another first from the House of Ideas!) Actually, that was a very moving story. Denny O'Neil is doing some good work on **IM**. He's almost made me forget John Whatsisname and Bob Somethingorother, not to mention David Thingimabob. (almost.)

Finally, thanks for another excellent issue. It may have been a teensy-weensy bit late, but it was well worth waiting for. As usual.

[I've been cognizant of Gambaccini's whereabouts for a long time, as he is close to Paul McCartney and seems to interview him regularly in pieces that appear in this country. Seems to me I even have a book about McCartney by him around here... Lillian actually used to write for us, back in the mid '70s, but he stopped around the time I last saw him in New York ['74?]. Still no word from any of the others.

Despite my love for Jose Luis Garcia Lopez [who seems to be having difficulty maintaining the monthly schedule], I haven't read ATARI FORCE—not because of the presence of Conway [who occasionally DOES rise above the workmanlike job he does on JLA elsewhere], but because, with the exception of STAR TREK [old loves are hard to break], I'm quite bored with these super-heroes-in-space comics for reasons I can't quite express. Perhaps the biggest reason I can lay a finger on is the manner in which they're created: they're almost all teams of characters which are composed by selecting one character-type from column A THROUGH F. The butch female type is in now, and seems to show up everywhere you look, as one example, I find a stogie jammed in the corner of a GUY'S mouth distasteful enough without them being stuck into the mouths of the female of the group. MT]

BILL MEISEL, 856 Cedar Street, Jacksonville, FL 32207: Gee, it's nice to open an issue of **TCR** and see your letter printed (**#213**). A few isolated thoughts brought up by **#215**'s letters.

I also am beginning to worry about comic book prices. My favorites **–NEIL THE HORSE, CEREBUS, ECLIPSE MONTHLY, NEXUS, LEGION OF SUPER-HEROES** (although I hope Keith is gone real soon—he seems to be getting sloppier each issue) add up to $7.00. I used to keep the price tag for new comics to under $10.00 per month easily!

Frank Hayes' comments on "punks": I don't think so much about what being a "punk" or "new wave" person means, but I **am** thankful for the clothing. I am, how shall I say, lanky (i.e. skinny) and new wave fashions tend to complement me. It's also nice to be male and have clothes containing pinks and purples designed for you for a change.

More rambling. Jim Steranko's **PREVUE** magazine is hyterical. I bought the latest issue to read the Frazetta interview (which was really disappointing), and after I read a few of the articles I noticed a pattern. Anybody who is interviewed or written about in that magazine is painted as a hero. Going against impossible odds, doing meaningless, incongruous but crazy actions. Are the men portrayed in this magazine real? I'm not like any of them. Are any of you? If so, please tell me. Maybe I'm naive.

In case anyone remembers my last letter, the latest issue of **ENTERPRISE INCIDENTS** contains an article on a Canadian interview with Patrick McGoohan which answers a lot of questions about **THE PRISONER**. It is certainly worth taking a look at.

Has anyone ever seen Steve Ditko? I keep finding no info on this man. I'm hoping Eclipse's upcoming **THE ART OF STEVE DITKO** will answer some questions. What is he like? Is he really Ayn Rand? No, he can't be, she's already dead (rest in peace, Ayn, wherever you are).

I'd love a "readers' guide to what "funny" comic books are funny," Mike. Since you mentioned pre-1960s DC funny people comics, I picked up some issues of **A DATE WITH JUDY** and **ADVENTURES OF BOB HOPE**, and found them delightful. I trust your taste implicitly, Mike. I'm already looking for issues of **ALAN LADD** based on your suggestions. In short, I usually share your taste in comics. Do you have any other especially humorous series to suggest (other than John Stanley **LITTLE LULU**, Barks' ducks and **JINGLE-JANGLE COMICS**?)

Gee, does life begin to make more sense and straighten out as you move past age 19? I hope so, 'cause I sure am confused now.

[Only if you're lucky, Bill. Once you think you have a handle on what everyone in authority thinks is great or right, your own generation takes over and you get confused all over again. I'm convinced that anyone who doesn't look confused is only acting.

Yes, many people who work at the various comics companies have seen Steve Ditko. And yes, Eclipse's book will show you what he looks like, as last I heard they intended to use a picture from his high school yearbook.

What a heavy burden you lay on me Bill—your implicit trust in my taste is nice to have, but I don't know if it is earned. What do I read in the way of funny comics? Well, aside from what you've already mentioned [which does not include JINGLE-JANGLE, George Carlson being a taste I have not acquired], there are a few comics with which you cannot go wrong. John Stanley's stuff is top-notch entertainment wherever you find it, which includes TUBBY, MELVIN MONSTER, THIRTEEN, DUNC AND LOO, KOOKIE, and unless I'm mistaken, **THE LITTLE KING. Bud Sagendorf's issues of POPEYE are never-fail delights. Hubie Karp/Cecil Beard/Jim Davis DC funny animal comics (FOX & CROW, FLIPPITY & FLOP, REAL SCREEN) are consistently funny. I love most issues of Dell's DAFFY DUCK, drawn by Phil DeLara and written, at least some of the time, by Michael Maltese. Any Sheldon Mayer funny animal stories in the DC funny-animal anthologies, especially stories featuring Doodles Duck, Bo Bunny or Dizzy Dog. A lot of Frank Johnson's comic-book work on BEETLE BAILEY to DUDLEY DO-RIGHT. Some Dell issues of YOGI BEAR, HUCKLEBERRY HOUND and QUICK DRAW McGRAW, especially the book-length one-shots.**

DC's SGT. BILKO and DOBIE GILLIS adaptations. Mark Evanier's SCOOBY DOO, Hanna-Barbera and Warner Bros. comics. NOT BRAND ECHH's earliest issues. MAD comics and PANIC as well. Early INFERIOR FIVE. Stories by Jack Bradbury, Al Hubbard, Dan Gordon and a couple of others in GIGGLE, HA-HA, FUNNY FILMS, COO COO, BARNYARD, HAPPY and GOOFY. DENNIS THE MENACE. Some of the Stan Lee humor comics of the '50s, when taken in small doses. Kelly's POGO POSSOM if you can afford it. These are just favorites from the titles I've sampled; obviously, there are plenty of others to be found out there, most of which are so cheap that it couldn't hurt to regularly spend a half-a-buck to pick one up. MT]

MARV WOLFMAN, Flushing, NY: Two corrections in TCR #217.

First off, Steve Rude is not drawing a fill-in issue of TALES OF THE TEEN TITANS. He is drawing TOTTT #48. The issue would have been drawn if George, Steve or anybody else had done it. A fill-in indicates the story can be dropped in anywhere in continuity whereas Steve's issue is in strict continuity. This is a small point, yes, but I feel an important one. steve is a fill-in artist for George, but the story is not a fill-in story.

Second point and the major one. As far as I know, there is no boycott of letter columns at DC by freelance editors. I've missed one or two columns simply because of a lack of time. I'm up at the DC offices once a week, and don't always remember to take home the mail to write the columns I also try to wait for the last possible minute before writing the columns so I have the most up-to-date letters. Problem is that I often write the column a day or so too late to get to the typesetters on time.

My preference is to have the writers or artists of each comic (when they want to) handle their own letter columns, but DC prefers the editors to write the columns, which is their prerogative. It adds a little extra work to my already busy workload, but believe me the problem is not money and no writer that I know of is on strike. If you have already agreed to edit a DC comics—and, for your information, the contracts we all signed clearly state that writing the letter column is our responsibility, then a boycott action such as that would be highly unprofessional. Frankly, I don't like seeing any DC freelance editor being accused of such pettiness.

[The item in question was obviously an unsubstatiated rumor, one which we found impossible to check in time. That it seemed highly logical, explaining the rather large number of missing letter pages in the books which appeared that month, is no excuse, and I apologize to anyone who feels they were insulted.

And I promise to fine-tune my English; Steve Rude is doing fill-in artwork for the regular issue of TALES OF THE TEEN TITANS. MT]

MIKE W. BARR, New York, NY: As the writer-editor ("free-lance editor") of BATMAN AND THE OUTSIDERS, I feel obliged to inform you that the "boycott" by writer-editors of lettercols you reported in TCR #217, page 4, does not exist, at least no so far as involving all the writer-editors. Every issue of BATO edited by me has carried a lettercol, and will, I hope, continue to do so. To the best of my knowledge, missing lettercols in books edited by writer-editors are caused by lateness, not finances, an affliction known to affect even staff editors now and again.

Please restract your statement; thanks for sending TCR my way.

[Consider it retracted. I thought it was implicit in the statement that I was speaking of books which HAD missed lettercols, though, so I doubt if anyone thought you were included in that statement. Sorry if you thought it did. MT]

KENO DON ROSA, 1603 Woodluck Avenue, Louisville, KY 40205: I hadn't planned on any sort of response to the two objections in last issue's letters section concerning my "Captain Kentucky Goes to Iran" story... I felt the critics were taking something that Letterman would describe as "only-a-joke!" and interpreting it far too literally. But then someone somehow began interpolating that I was "against free speech" or in favor of "nuking millions." As a card-carrying member of Norman Lear's "People For the American Way," I'm certainly more active a supporter of free speech than these two critics are, and I had to send this short response:

Naturally, I didn't really think nuclear bombs should be dropped or Mecca tampered with! Come on!

Besides, even in the strip it was made clear that the intent was to permanently eradicate port facilities ...the bombs were not dropped on populated areas as the letter-writer stated (and they were very precise comic-book-type bombs). Plus, at the time the strip was done in 1980, everyone had "forgotten" how serious radioactive fall-out is, and I assume the critics are not simply members of the group of people who had to be reminded of that fact by that mediocre TV movie (the strip's use of nuclear bombs was apparently the aspect that prompted both letters). Upon examination, one can see that C.K. never physically harmed a hair on a single head other than punching a certain nose. Nothing in the strip indicates that C.K. (or I) favored violence as the solution to this or any problem.

In short, it was only a dream-sequence inside of a comic-strip satire/comedy. On the other hand, if the critics prefer to be incensed at me, I'll proudly give them a reason: outside of the obvious comic-book nonsense like bombing the gulf or demolishing a city with billions of pennies, I do not apologize for an iota of the invective in that sequence of strips! I could continue for a few dozen pages, but TCR is not a forum for this sort of topic, and if the two critics wish to carry on, I'll be glad to do so by personal mail.

ET AL

Rick Norwood's Manuscript Press has published the second volume in its huge 16" x 22" softcover series reprinting PRINCE VALIANT Sunday pages in their original size. The book is not cheap, but those who've seen it say it is worth every cent of the $100.00 price. Write him at Box 1762, Wayne, NJ 07470.

Graphik Publications, p.o. box 891, Savannah, TN 38372, planned to ship the first issue of PROBE, a full-color laser-scanned comic, in April. The book is by Frank Turner. It is scheduled to be followed in May by GRAPHIK ILLUSIONS #1, a show-case title in color by Cliff Van Meter, Frank Turner, Tanguay, D.B. Webb and Ted Boonthanakit. For further information, write them at the above address.

Galaxy Comics (c/o Sharkey Distributing, 3700 Fredericksburg Road, Suite 105, San Antonio, TX 78201) has announced that they have acquired the rights to THUNDER AGENTS and will be doing it as a magazine-sized full-color book in the manner of EPIC ILLUSTRATED. The $2.95 magazine will feature the talents of Steve Englehart, Dave Cockrum, George Perez, Jerry Ordway, Al Williamson, Stan Drake, Carmine Infantino, Frank McLaughlin, Pat Boyette, Alex Toth, Steve Perry, and Rick Bryant. It is scheduled to ship in June for July release. It will be followed by a monthly DYNAMO comic book, with

grayline color for $1.75 featuring work by Williamson, Boyette, Perry, Steve Ditko, Bryant, Rich Maurizio, Mike Murray and Marc Thorner. Perez is doing the covers to both. Also out in August will be a science-fiction/fantasy/adventury bi-monthly called **GALAXY COMICS** with work by Boyette, Murray, Bryant, Ben Dunn, Dave King and Vic Vapor. A third color comic book is called **BLOODY BONES AND BLACKEYED PEAS**, featuring continuing stories of a 200-year-old coffin salesman, a middle-aged mortician and three overly curious children. Contributors are Boyette, Linda Turner, Murray and Dunn.

VORTEX No. 10, May. This issue features work by Jeff Morgan, Dan Day, Ronn Sutton and Don Marshall. Bill Sienkiewicz did the cover. [5/20-5/26]

STIG'S INFERNO No. 2, June. Ty Templeton and Anthony Van Bruggen continue their story. Ken Steacy did the cover. [6/20-6/26]

Our old friend Rick Norwood has taken over the publishing of **COMICS REVIEW**, the comic-strip reprint magazine, and has revamped the line-up (if we might be allowed some editorializing) for the better. He has added **STEVE CANYON** by Milt Caniff, Bud Sagendorf's **POPEYE**, Stan Lee, Floro Dery and Fred Kida's **AMAZING SPIDER-MAN**, and beginning in **#5, SECRET AGENT CORRIGAN** by George Evans. Gag humor strips include Dan O'Neill's **O'NEILL, HAGAR THE HORRIBLE** and **BLOOM COUNTY.** 12 issues cost $20.00 from Rick Norwood's Manuscript Press, Box 1762, Wayne, NJ 07470. Former publisher Don Chin remains as Advertising Director, and Don Markstein is the new editor.

The July 6-8 Chicago Comicon wants it known that tickets for that event can now be ordered through Ticketmaster outlets throughout the country. The advance rates (until June 1st) are $5.00 for one day, or $10.00 for all three. Credit card phone sales can be made by calling Ticketmaster at 1-800-548-4000. Tickets will be mailed to homes until June 30th.

COMICS INTERVIEW No. 12, May. In this one, Jose Luis Garcia Lopez, Jim Steranko, Jack Davis and Alan Moore. Garcia Lopez did the cover. [May]

OBITUARIES

Carl Burgos, creator of the Human Torch and longtime comic-book art director for Harris (Eerie) Publications since 1965, died March 7 of cancer. He was 67. He began his career as a member of the Lloyd Jacquet shop in 1938 and worked on **Iron Skull, Air-Sub DX** and **The Last Pirate.** In 1939, he arrived at Marvel Comics where he did **The Human Torch** for **MARVEL COMICS #1** until 1942 when he went in the army. He returned to comics in the '50s, drawing horror and war comics under the Atlas imprint at Marvel and then returned again in 1964 to work on **Giant-Man** and **Rawhide Kid** for Marvel. He was art-editor on the five issues of **CAPTAIN MARVEL** published by Myron Fass (Country-Wide) and was art director on Fass's magazine line, which included many black-and-white magazines for which he did covers (many of which reprinted pre-code horror material). The same company is about to relaunch the Warren titles as color reprint comic books, ironically, the very company the Eerie magazines were emulating. Jerry Bails' **WHO'S WHO OF AMERICAN COMIC BOOKS** notes that Burgos was "one of the first artist/writers."

Famed animation director and puppeteer Bob Clampett died May 2, of a heart attack while on a tour in Detroit promoting his newly issued **BEANY AND CECIL** videotapes. He was 70. Clampett began his animation career as a 16-year-old, working on the first **LOONEY TUNES** cartoon. He licensed the first Walt Disney product soon after, creating a Mickey Mouse doll, and later became a full-time animator at Warner Bros. He was a part of one of the all-star animation crews of all time, working under Leon Schlesinger's aegis at Warner Bros. with Tex Avery, Chuck Jones and Bob McKimson, and then became director of his own crew, doing most of the black-and-white **PORKY PIG** cartoons. He had something to do with the early generation of Bugs Bunny, and did many of the best of the wartime **Bugs** starring vehicles. He also did many Daffy Duck cartoons with and without Porky Pig, created Tweety and Sylvester in separate cartoons, and directed what many consider to be the wildest Warner cartoons ever, "Porky In Wackyland" and "Coal Black and de Sebben Dwarfs." He left Warner Bros. in 1946 to join Columbia as a storyman, and also did one cartoon for Republic Studios. Both jobs were shortlived, and by the early '50s he was back to his first love, puppets, and the **TIME FOR BEANY** show. The syndicated show garnered him three Emmys, and lasted most of the decade. By the '60s, he brought back the characters in cartoon form, and did one season of **BEANY AND CECIL**, shown in fringe prime-time by ABC. In recent years he worked on animated commercials, and was in the process of remerchandizing his characters for a new generation.

ARCHIE NEWS

Archie has entered the toy-adaptation field with **MANTECH ROBOT WARRIORS**, a new toy line from Remco and Mel Appel Enterprises. Rich Margopoulos is writing, with art by Dick Ayers and Chic Stone. The first issue is shipping in June, with bi-monthly issues following.

Rich Buckler has left Archie; no replacement has been announced as penciller of **MIGHTY CRUSADERS.**

The attempt to court fandom by making the Archie hero line seem overly complicated has ended. The new approach is toward a simpler writing style which will, hopefully, appeal to the audience buying Archie's other books.

Stan Goldberg redrew the cover that appeared on **TCR #216** for use as a splash page for a John Albano story in **EVERYTHING'S ARCHIE #112.**

And our own Sam Kujava has sold his first professional story which will appear in **ARCHIE AT RIVERDALE HIGH #98.** It spotlights Moose, and explains why he appears to be so slow in school.

The return of Archie as Pure-heart the Powerful (aka Captain Pureheart), Jughead as Captain Hero, Betty as Superteen and Reggie as Evilheart is slated for the future. Archie is inviting comments and suggestions.

A new writing and art teen has

been named for the all-new stories in **KATY KEENE SPECIAL**, beginning with **#5**. Susan Berkley will script, and Hy Eisman and Vince Colletta will draw.

Archie the Barbarian will return in **EVERYTHING'S ARCHIE #113**, on sale in July.

COMING COMICS

ARCHIE No. 330, July. Dan DeCarlo did the cover. [4/3-4/24]

LAUGH COMICS DIGEST No. 53, July. Dan DeCarlo did the cover. [4/3-4/24]

PEP No. 395, July. Dan DeCarlo did the cover. [4/3-4/24]

JUGHEAD WITH ARCHIE COMICS DIGEST MAGAZINE No. 63, July. Dan DeCarlo did the cover. [4/10-5/1]

LIFE WITH ARCHIE No. 243, July. Stan Goldberg did the cover. [4/10-5/1]

THE MIGHTY CRUSADERS No. 8, July. "Unholy Abyss of Agony" is by Cary Burkett, Adrian Gonzales, Rich Buckler and Ricardo Villagran. The battle with an ancient reptile god to save the source of the Jaguar's powers concludes. "Shield Saves Hundreds" is by Marty Greim, Dick Ayers and Rich Buckler. A flashback story to 1940 via a **LIFE** Magazine cover. Buckler did the cover. [4/10-5/1]

ARCHIE'S DOUBLE DIGEST COMICS MAGAZINE No. 11, July. Dan DeCarlo did the cover. [4/17-5/8]

ARCHIE'S PALS 'N' GALS No. 170, July. Dan DeCarlo did the cover. [4/17-5/8]

EVERYTHING'S ARCHIE No. 112, July. Dan DeCarlo did the cover. [4/17-5/8]

STEEL STERLING No. 7, July. "Death is the Joker" is Robert Kanigher Ed Barreto. Steel runs across the men who killed his father when he was a child. (Miraculously, they're not all dead by now.) Also: "A Jolting Tale of Tension" by Robin Snyder, Dick Ayers and Parmegiana, and "The Hypnotized Heart" by Kanigher and Barreto. Carmine Infantino and Barreto did the cover. [4/17-5/8]

BETTY AND ME No. 140, July. [4/24-5/15]

BLUE RIBBON COMICS No. 10, July. This issue features **Fly** reprints:

"Slide Rule's Challenge" by Joe Simon and Bob Powell (from **FLY #4**); "Magic Eye" by Simon and George Tuska (from **FLY #1**); "The 20 Ton Man" by Simon and Bob Powell (From **FLY #3**); and "Tim O'Casey's Wrecking Crew" BY Simon, Dick Ayers and Paul Reinman (from **FLY #2**). Rudy Nebres did the cover. [4/24-5/15]

ARCHIE'S GIRLS, BETTY AND VERONICA No. 331, August. Dan DeCarlo did the cover. [5/1-5/22]

ARCHIE GIANT SERIES MAGAZINE No. 538, August. Little Archie is by Dexter Taylor. [5/1-5/22]

ARCHIE COMICS DIGEST MAGAZINE No. 67, August. Dan DeCarlo did the cover. [5/8-5/29]

ARCHIE GIANT SERIES MAGAZINE No. 540, August. This issue is a **JOSIE AND THE PUSSYCATS** issue in which the band travels to London and is booked into a punk rock club. Dan DeCarlo did the cover.[5/8-5/29]

LAUGH No. 384, August. Dan DeCarlo did the cover. [5/8-5/29]

THE ORIGINAL SHIELD No. 3, August. "Origins—Part 4: Reflections" is by Martin Greim, Dick Ayers and Rex Lindsey. Shield must stop robots that had been programmed in the '30s to kill Roosevelt from killing Reagan. "Prey" is by Greim, Ayers and Lindsey. The Shield and Lisa deal with two villains called Mega and Bit. Ayers did the cover. [5/8-5/29]

ARCHIE'S T.V. LAUGH-OUT No. 96, August. "M*A*S*H*E*D" is by Ed Berdej and Sam Schwartz. Dan DeCarlo did the cover. [5/15-6/5]

BETTY AND VERONICA COMICS DIGEST MAGAZINE No. 9, August: Dan DeCarlo did the cover. [5/15-6/5]

THE FLY No. 8, August. The Fly stars in "The Big Freeze" by Robin Snyder and Steve Ditko. The Jaguar series by Chas. Ward and Vic Catan concludes, and a **Jane of the Jungle** by Henry Boltinoff and "The Umpire Strikes Back" by Frank Doyle and Dan DeCarlo are fillers. Ditko did the cover. [5/15-6/5]

JUGHEAD No. 335, August. Dan DeCarlo did the cover. [5/15-6/5]

ARCHIE AT RIVERDALE HIGH No. 98, August. The secret behind Moose's slow behavior is revealed in a story written by Sam Kujava. Stan Goldberg did the cover. [5/22-6/12]

ARCHIE AND ME No. 146, August. Bob Bolling did the cover. [5/22-6/12]

ARCHIE... ARCHIE ANDREWS WHERE ARE YOU? No. 33, August. Dan DeCarlo did the cover. [5/22-6/12]

BLUE RIBBON COMICS No. 11, August. This issue features two **Black Hood** stories including "Video Madness." Rich Buckler did the cover. [5/22-6/12]

ARCHIE GIANT SERIES MAGAZINE No. 539, August. This issue features **Betty and Veronica Summer Fun.** Dan DeCarlo did the cover. [5/29-6/19]

KATY KEENE SPECIAL No. 5, August. All-new stories begin by Susan Berkley, Hy Eisman and Vince Colletta. Eisman and Colletta did the cover [5/29-6/19]

EAGLE COMICS NEWS

JUDGE DREDD IN "THE JUDGE CHILD QUEST" No. 1, August. "The Judge Child Quest" Part 1 is by John Wagner, Brian Bolland, Mike McMahon and Ron Smith. When Judge Feyy predicts that Mega-City will be destroyed in 20 years' time, Judge Dredd seeks to avert the ensuing disaster by finding a child who bears the Eagle of Justice on his forehead. A $1.50 Baxter comic. Bolland did the cover. [4/18]

JUDGE DREDD No. 10, August. "The Day the Law Died" Part 2 is by John Wagner, Brian Bolland, Mike McMahon, Brett Ewins and Garry Leach. Judge Cal continues his Caligula parallels by naming a fish a Judge. Bolland did the cover. [4/25-5/2]

JUDGE DREDD IN "THE JUDGE CHILD QUEST" No. 2, September. "The Thing From the Pit" is by John Wagner, Brian Bolland, Mike McMahon and Ron Smith. The Angel Gang captures Judge Child, taking him to the planet of the Bodybrokers. Bolland did the cover. [5/15-5/22]

NEMESIS THE WARLOCK No. 1, Septmber. "The Terror Tube" is by Pat Mills and Kevin O'Neill. The story of an alien warlock against the evil tyrant Torquemada on the planet Termight begins. O'Neill did the cover. [5/15-5/22]

JUDGE DREDD No. 11, September. This issue is by John Wagner, Brian Bolland, Mike McMahon and Garry Leach. Caligula continues to persecute Mega-City-One, and only Dredd and a handful of wounded judges are around to stop him. McMahon did the cover. [5/23-5/30]

MEDIA REVIEW

My springtime enthusiasm for new programming announcements was dampened considerably May 3rd when I learned that Bob Clampett had died. I had the pleasure of meeting Bob and his wife Sodie twice, in San Diego in 1977 and in Minneapolis in 1979, and was impressed by their warmth and openness to fans, especially considering how often they must have had to explain the same things to different people. Ironically, a few days before his death, I'd heard them on the **LARRY KING** radio show wherein Bob mentioned that he felt **BEANY AND CECIL** might someday return to free television, and probably with new material included in the package. Even if this still happens, it will not be the same, as it should be obvious from viewing any of his cartoons that his was a singular vision, a style it will be impossible to recapture. And even more sadly, the remerchandising and repopularization of his characters in a fandom which is now organized enough to give him the feedback he never got originally, is something he will miss.

It has now been several months since ABC showed **SUPERMAN II**, restoring, as with the first movie, most of the unused footage which was edited down to manageable length for theatrical release. Most of the sequences chopped off featured humor, and I think they add to the film's balance. The final fate of the Phantom Zone criminals is also revealed, though we are still left grasping for air when it comes to locking on to the logic behind the final kiss of forgetfulness...

Soon after the showing, **SUPERMAN III** showed up on cable, and seeing it at the correct running speed didn't help it much. Perhaps **THE COMICS BUYER'S GUIDE**'s Bob Ingersoll should run down the legal errors in this one: Richard Pryor's character was guilty of a bunch of perhaps unprovable crimes, yet Superman let him go scot free, while presumably not doing the same for Pamela Stephenson, who I could find nothing to pin on except hanging around with dishonest people, and in fact was Superman's evil duplicate's semi-cooperative romantic conquest. Superman, perhaps in a fit of post-coital disgust, shrugs her off with a "that wasn't me," despite the fact that she tried to prevent him from being attacked by the computer. Instead, Superman placed his sympathies with the star of the movie, who only embezzled from his company, conspired to change and caused the change of climate in areas of the world which had to cause misery, if not death, exposed Superman to a potentially lethal element in a obvious murder attempt and instead caused more worldwide misery by creating Superman's evil duplicate, and then designed a super-computer whose explicit goal was to take over the United States. But Gus Gorman decided to try to turn it off, so he's okay. Clearly, Superman's clemency was affected by some other factor besides actions; I would hate to think he did it simply because Gus was black.

The '84 winter/spring series have all debuted and a lot of them are already gone, but we still don't have the space for me to review 'em. My biggest hopes were for **THE DUCK FACTORY**, which seemed to have a lot going for it just going in: an MTM show on film produced by ex-Jay Ward writer and **MARY TYLER MOORE** co-creator Allan Burns, Don Messick as a regular, Bill Scott as a guest-star, and the animation industry as the background. Visions of a 1980s sibling of **MARY** or **BOB NEWHART** or **WKRP** were quickly dashed, however, when I discovered that it was a one-camera show instead of in front of an audience. Sadly, though pleasant enough, the humor is of the lightweight variety and clearly needed the audible audience support instead of a bodiless laugh-track. And though I never expected a close-up look at the cartooning industry, I still expected to see more animation and animation-related activity. I also think that casting Jim Carrey in the lead was a mistake, as he's not a strong enough presence to hold my attention. I think I would have chosen someone who was proven, like Peter Scolari, since most of the rest of the cast lacks extensive prior exposure. Still, I'd like to see NBC give it another shot next season, a la **BUFFALO BILL** this year, perhaps with a switch to live production. Carrey reminds me of Ron Howard, and you'll remember what the changeover did for **HAPPY DAYS.**

The fall schedules for the networks have been announced, and for once, none of the shows I collect has been shot down. Some spring shows worthy of continuation were not picked up, which isn't quite the same as having something which ran 22 episodes canned. Ironically, none of the shows I do collect finished in the top twenty for the year, and one (**ST. ELSEWHERE**) garnered ratings deserving cancellation. Given that, I might add that exactly none of the fall shows sounds promising as far as me collecting as a series goes, though I would love to be surprised. ABC's **WHO'S THE BOSS** has Tony Danza,

	6:00	6:30	7:00	7:30	8:00	8:30	9:00	9:30	10:00	
ABC	Ripley's Believe It Or Not!		Hardcastle and McCormick		ABC Sunday Night Movie					
CBS	60 Minutes		**Murder, She Wrote**		The Jeffersons	Alice	Trapper John, M.D.			SUN
NBC	Silver Spoons	**Punky Brewster**	Knight Rider		NBC Sunday Night at the Movies					

	7:00	7:30	8:00	8:30	9:00	9:30	10:00	
ABC	**Streethawk**		NFL Football					
CBS	Scarecrow and Mrs. King		Kate and Allie	Newhart	Cagney and Lacey			MON
NBC	TV's Bloopers and Practical Jokes		NBC Monday Night at the Movies					
ABC	Foul-Ups, Bleeps	**Three's a Crowd**	**Paper Dolls**		**Jessie**			
CBS	AfterMASH	**E.R.**	CBS Tuesday Night Movie					TUE
NBC	The A-Team		Riptide		Remington Steele			
ABC	The Fall Guy		Dynasty		Hotel			
CBS	**Charles In Charge**	**Dreams**	CBS Wednesday Night Movie					WED
NBC	**Highway to Heaven**		The Facts of Life	**It's Your Move**	St. Elsewhere			
ABC	**Craziest Things**	**Who's the Boss?**	**Glitter**		20/20			
CBS	Magnum, P.I.		Simon and Simon		Knots Landing			THU
NBC	**Bill Cosby Show**	Family Ties	Cheers	Night Court	Hill Street Blues			
ABC	Benson	Webster	**Honolulu Run**		Matt Houston			
CBS	Dukes of Hazzard		Dallas		Falcon Crest			FRI
NBC	V		**Hunter**		**Miami Vice**			
ABC	T.J. Hooker		The Love Boat		**Finder of Lost Loves**			
CBS	Airwolf		Mickey Spillaine's Mike Hammer		**Hot Pursuit**			SAT
NBC	Diff'rent Strokes	Gimme a Break	**Partners in Crime**		**Cover Up**			

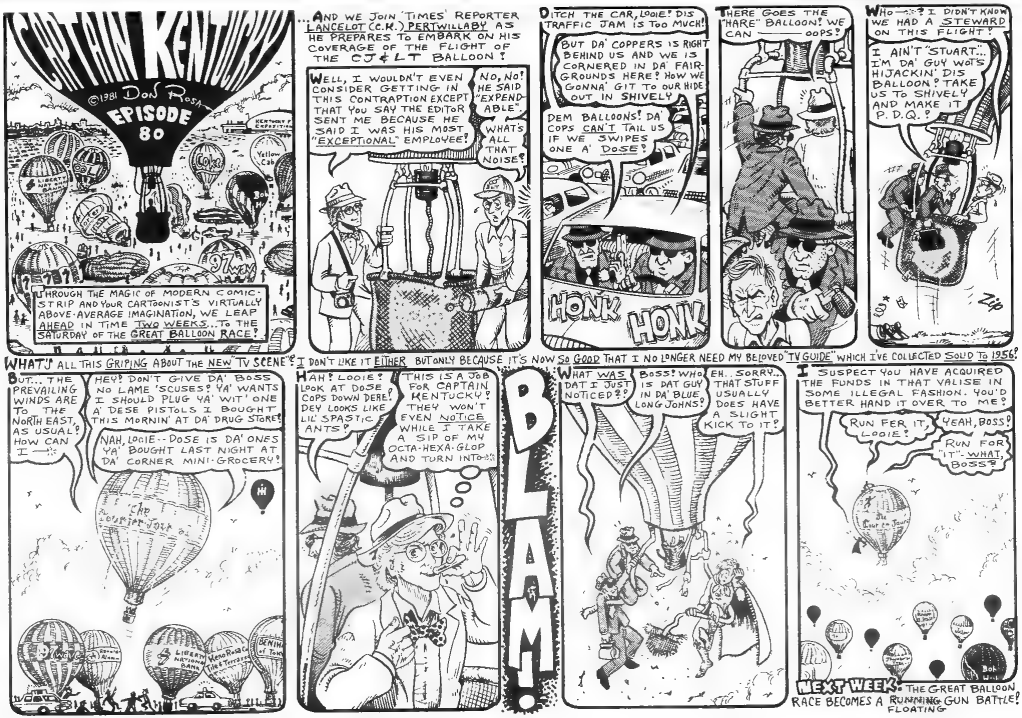
New shows in boldface **All times are Central Standard— which means, for once they're right!**

Katharine Helmond and Judith Light, and NBC's V might be good for a juvenile-oriented laugh or two, and maybe the latest incarnation of the **BILL COSBY SHOW** will be worth watching. Ed. Weinberger is supposed to be involved with one of the new NBC shows (**PUNKY BREWSTER**?), so that might be okay. Otherwise, it'll be business as usual. If there's room in the issue, you'll find a fall schedule on this page; if not, you know why.

The Saturday morning schedules are significant in the relative prominence of a rather new company, DIC (**INSPECTOR GADGET** and the syndicated series of **LUCKY LUKE** for U.S. TV). Also significant is the fact that two new shows on ABC are said to have 3-D effects, whatever that means. Also, to DC's chagrin, Hanna-Barbera has resold **SUPER-FRIENDS: THE CHAMPIONS OF JUSTICE**, which features Darkseid as the main villain and Firestorm, "the Molecular Man," as well as the old original JLA. Anyway, cancelled are **MONCHHICHIS, LITTLE RASCALS, RICHIE RICH, PAC-MAN, RUBIK THE AMAZING CUBE, BEST OF SCOOBY DOO, BISKITTS, TARZAN, BENJI, ZAX & THE ALIEN PRINCE, NEW FAT ALBERT, INCREDIBLE HULK** (again), **SHIRT TALES, FLINTSTONE FUNNIES** and **THUNDARR**. New shows are (ABC) **BROOTS** from TMS/Intermedia, a robot show with those 3-D effects; **TURBO TEEN**, a kid who turns into a car in the manner of the Transformers and Go-bots, from Ruby-Spears, also with 3-D effects; **DRAGON'S LAIR** from Ruby-Spears based on the Don Bluth videogame; **WOLFMAN'S KMT** from DIC/Dick Clark featuring rock videos, cartoon teens and Wolfman Jack's voice; (CBS) **THE GET-ALONG GANG** from DIC, featuring animals as teenagers; **MUPPET BABIES**, with the characters which debut in **THE MUPPETS TAKE MANHATTAN**, from Marvel/Jim Henson; **POLE POSITION** from DIC based on the arcade game; **KANGAROO** and **SPACE ACE** added to **SATURDAY SUPERCADE** from Filmation; and the live-action **KROFFT COMEDY SHOW**; and from NBC: **SNORKS** from Hanna-Barbera, described as "lovable underwater creatures"; **THE PINK PANTHER AND SONS** from Hanna-Barbera/DePatie-Freleng, geared toward "a younger audience," whatever that may mean; **HOT ROCK**, another rock-video cartoon combo from DIC/Saban featuring a rock group in another dimension; and Hanna-Barbera's live-action **GOING BANANAS**, which was announced for last season.

I've gotten a couple of TV books which might be of interest to some of you out there. I'll review the other next time; this month I'm giving yet another rave review for a book by the writing team of Harry Castleman and Wally Podrazik. Heck, any book that acknowledges me on the sixth page has me in its pocket from the beginning. Those of you who may recall the team's book before last, **WATCHING TV**, may recall that I was involved in pasting up schedules for that book. Well, I'm **glad** they didn't ask me to do this one: **THE TV SCHEDULE BOOK** (McGraw-Hill paperbacks, $14.95). Essentially, this is the only book you need if you want to know when any network show, **any** network show—whether it was on in the summer, or at seven in the morning, or for only three weeks—was on. It's broken down into years on a quarterly basis, with each facing page giving you the full broadcast day's programming for those three months for every year from the fall of 1940 through the winter of last year (January-March). This supercedes all the information in my library of TV show encylcopedias as far as knowing for certain that shows were on in certain seasons, something I've personally had need to know many times. In addition, there are five-year overviews of TV's highlights, supplemented by all of the programming date highlights that were squeezed out of **WATCHING TV**, which are interesting reading all by themselves. To say that I've wanted this book since I was twelve probably sounds melodramatic, but it's true. The only thing I could think of that would be better would be one that featured Milwaukee's TV stations' programming only. Somehow, I doubt McGraw-Hill would've been interested in **that**.

-R. Blabbit


CAPTAIN KENTUCKY
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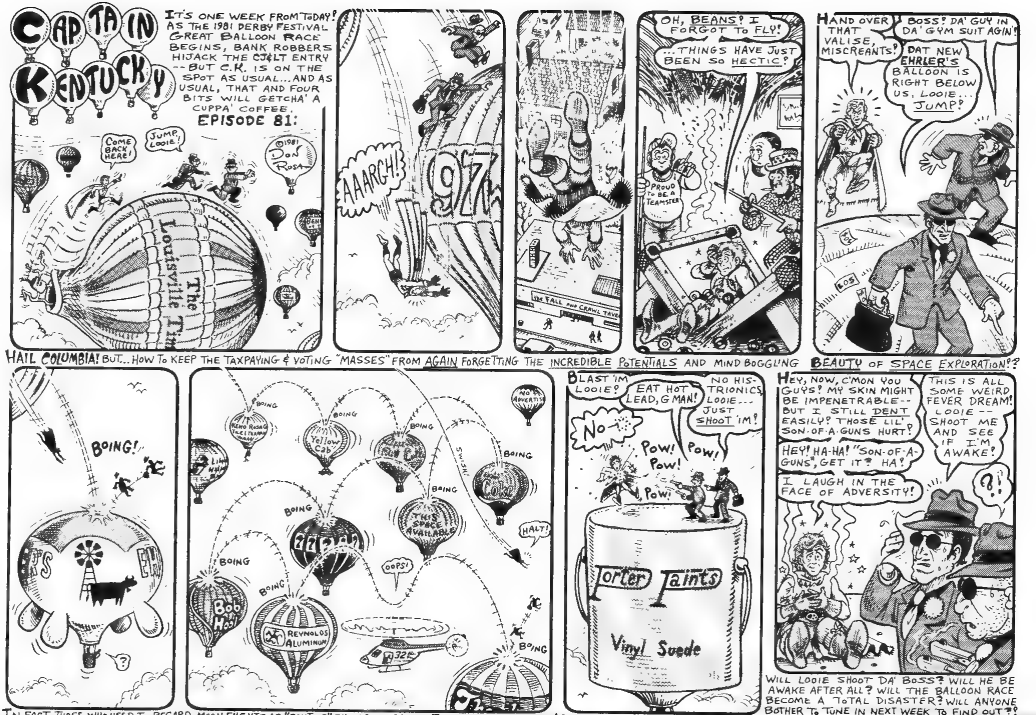
EPISODE 80
THROUGH THE MAGIC OF MODERN COMIC STRIP AND YOUR CARTOONIST'S VIRTUALLY ABOVE AVERAGE IMAGINATION, WE LEAP AHEAD IN TIME TWO WEEKS... TO THE SATURDAY OF THE GREAT BALLOON RACE!
...AND WE JOIN 'TIMES' REPORTER LANCELOT (C.K.) PERTWILLABY AS HE PREPARES TO EMBARK ON HIS COVERAGE OF THE FLIGHT OF THE CJ&LT BALLOON!
WELL, I WOULDN'T EVEN CONSIDER GETTING IN THIS CONTRAPTION EXCEPT THAT YOU SAY THE EDITOR SENT ME BECAUSE HE SAID I WAS HIS MOST "EXCEPTIONAL" EMPLOYEE!
NO, NO! HE SAID "EXPENDABLE"
WHAT'S ALL THAT NOISE?
DITCH THE CAR, LOOIE! DIS TRAFFIC JAM IS TOO MUCH!
BUT DA' COPPERS IS RIGHT BEHIND US AND WE IS CORNERED IN DA' FAIR GROUNDS HERE? HOW WE GONNA' GIT TO OUR HIDE OUT IN SHIVELY
DEM BALLOONS! DA' COPS CAN'T TAIL US IF WE SWIPES ONE A' DOSE!
HONK HONK
THERE GOES THE 'HARE' BALLOON! WE CAN
OOPS!
WHO--? I DIDN'T KNOW WE HAD A STEWARD ON THIS FLIGHT!
I AIN'T 'STUART'... I'M 'DA' GUY WOT'S HIJACKIN' DIS BALLOON! TAKE US TO SHIVELY AND MAKE IT P.D.Q.!
ZIP
WHAT'S ALL THIS GRIPING ABOUT THE NEW TV SCENE?
BUT... THE PREVAILING WINDS ARE TO THE NORTH EAST, AS USUAL! HOW CAN I--
HEY! DON'T GIVE DA' BOSS NO LAME 'SCUSES! YA' WANTS I SHOULD PLUG YA' WIT' ONE A' DESE PISTOLS I BOUGHT THIS MORNIN' AT DA' DRUG STORE!
NAH, LOOIE-- DOSE IS DA' ONES YA' BOUGHT LAST NIGHT AT DA' CORNER MINI-GROCERY!
I DON'T LIKE IT EITHER BUT ONLY BECAUSE IT'S NOW SO GOOD THAT I NO LONGER NEED MY BELOVED "TV GUIDE" WHICH I'VE COLLECTED SOLID TO 1956!
HAH? LOOIE? LOOK AT DOSE COPS DOWN DERE! DEY LOOKS LIKE LIL' SPASTIC ANTS!
THIS IS A JOB FOR CAPTAIN KENTUCKY! THEY WON'T EVEN NOTICE WHILE I TAKE A SIP OF MY OCTA-HEXA-GLOP AND TURN INTO--
BLAM!
WHAT WAS DAT? I JUST NOTICED?
BOSS? WHO IS MY GUY IN DA' BLUE LONG JOHNS?
EH, SORRY... THAT STUFF USUALLY DOES HAVE A SLIGHT KICK TO IT?
I SUSPECT YOU HAVE ACQUIRED THE FUNDS IN THAT VALISE IN SOME ILLEGAL FASHION. YOU'D BETTER HAND IT OVER TO ME!
RUN FER IT, LOOIE!
YEAH, BOSS?
RUN FOR IT-- WHAT, BOSS?
NEXT WEEK: THE GREAT BALLOON RACE BECOMES A RUNNING GUN BATTLE! FLOATING


CAPTAIN KENTUCKY
IT'S ONE WEEK FROM TODAY! AS THE 1981 DERBY FESTIVAL GREAT BALLOON RACE BEGINS, BANK ROBBERS HIJACK THE CAPT ENTRY -- BUT C.K. IS ON THE SPOT AS USUAL... AND AS USUAL, THAT AND FOUR BITS WILL GETCHA' A CUPPA' COFFEE.
EPISODE 81:
COME BACK HERE!
JUMP, LOOIE!
DOH! Dan Rose
The Louisville Times
AAARGH!
97
OH, BEANS! I FORGOT TO FLY!
...THINGS HAVE JUST BEEN SO HECTIC!
PROUD TO BE A TEAMSTER
HAND OVER THAT VALISE, MISCREANTS!
BOSS! DA' GUY IN DA' GYM SUIT AGIN!
DAT NEW EHRLER'S BALLOON IS RIGHT BELOW US, LOOIE... JUMP!
HAIL COLUMBIA! BUT... HOW TO KEEP THE TAXPAYING & VOTING "MASSES" FROM AGAIN FORGETTING THE INCREDIBLE POTENTIALS AND MIND BOGGLING BEAUTY OF SPACE EXPLORATION!?
BOING!
BOING
Yellow Cab
Ford
Coca-Cola
THIS SPACE AVAILABLE
Bob Hope
REYNOLDS ALUMINUM
727
DOPS!
HALT!
IN FACT, THOSE WHO USED TO REGARD MOON-FLIGHTS AS "ROUTINE" SHOULD BE PROSECUTED FOR A CRIMINAL LACK OF A SENSE-OF-WONDER!
BLAST 'IM LOOIE!
EAT HOT LEAD, G MAN!
NO HISTRIONICS LOOIE... JUST SHOOT 'IM!
No-!
Pow! Pow! Pow! Pow!
Porter Paints
Vinyl Suede
HEY, NOW, C'MON YOU GUYS! MY SKIN MIGHT BE IMPENETRABLE-- BUT I STILL DENT EASILY! THOSE LIL' SON-OF-A GUNS HURT!
HEY! HA-HA! "SON-OF-A-GUNS", GET IT? HA?
I LAUGH IN THE FACE OF ADVERSITY!
THIS IS ALL SOME WEIRD FEVER DREAM! LOOIE -- SHOOT ME AND SEE IF I'M AWAKE!
?!
WILL LOOIE SHOOT DA' BOSS? WILL HE BE AWAKE AFTER ALL? WILL THE BALLOON RACE BECOME A TOTAL DISASTER? WILL ANYONE BOTHER TO TUNE IN NEXT WEEK TO FIND OUT??
CONTINUED

COMICS HISTORY

THE GENESIS OF THE SUB-MARINER
By Lou Mougin

Part IV: Marvel Comics' first comic, appropriately enough, was **MARVEL COMICS**, back in 1939. Its best strip was Bill Everett's classic **SUB-MARINER**, a feature that still holds some interest for modern comic readers. In our first three installments, reviewing the **Sub-Mariner** adventures from **MARVEL #1** to **MARVEL MYSTERY #16**, February 1941 and **HUMAN TORCH #1**, Fall 1940, we retold the Sub-Mariner's first origin story, his first rampage in New York, his meeting with Betty Dean, his first fights against the Nazis, his trial for murder (and electrocution), his first battles against the Human Torch, his adventures with American playboy Luther Robinson and his girlfriend Lynne Harris, and his continuing war against the Axis powers. As we left off, Namor had just learned of a plot to invade the United States through an undersea tunnel. Now we continue with the original exploits of the Sub-Mariner, beginning with **MARVEL MYSTERY #17**, March 1941

* * *

The cover told the tale: while a British ship traded shells from her deck guns with a Nazi raider, two wild cards had been dealt into the battle. The Sub-Mariner, about four times the height of the Nazi seamen that scrambled frantically away from him, had torn a hole in the ship's armor plating, while he yelled **"Come on, Torch!"** to a flaming comet-man that streaked down from the heavens. A small caption noted "It was the greatest naval battle of all time...and the **Human Torch** and **Sub-Mariner** joined in!"

Timely had used some poetic license on the cover, since no such battle existed on the inside. But the big blurb just under the logo gave us the story straight: **MARVEL MYSTERY #17** had "26 Smashing Pages of HUMAN TORCH and SUB-MARINER fighting side-by-side!"

This story remains as the first of the many Torch/Sub-Mariner contacts that united them against a common enemy, like the Superman/Batman strips of many years later. Carl Burgos and Bill Everett were still searching for new wrinkles to add to their still-young characters, and the story "The Human Torch and Sub-Mariner Fighting Side By Side!"—was made to order. Since the Torch and Namor had battled it out across all of New York less than a year before, it must've seemed to young readers like a switch of horses in mid-stream. But, after all, Hitler was the big problem; in his wake, as Americans and Russians soon found out, some old quarrels had to be set aside.

Carl Burgos, for his part, had set it up in last issues's Torch story by having the flaming fury trap a saboteur named Pinhead, who let slip the information that an invasion of the United States was in the offing. In the first panels of the story, the Torch was still musing over the info when he ran smack-dab into an old foe. "Sub-Mariner!" "The Fire-Bug!" replied Subby, like a classmate at a reunion. He pitched a glass diving helmet at the Torch. "I came here to find you! Put this on if you're ready to fight for your **Uncle Sam**!"

While this may have sounded curious to the Torch, since Sub-Mariner had, until recently, been fighting **against** his Uncle Sam, he complied and followed the Atlantean prince underwater to a waiting Aerial-Sub. "We're headed for the Pacific," rapped Namor. "There is an invasion planned through a tunnel under the Pacific Ocean!"

"Under the Pacific?" queried the Torch. "Then, it must be true! Only, I understood it to be under the Bering Strait, from Siberia to Alaska!"

"Alaska, eh? That really makes sense! It's only about fifty miles wide at that point!"

Thus, in lieu of a 1941 DEW line, the Human Torch and the Sub-Mariner board an aero-sub and lead the tiny fleet of six subs forward. Exactly **where** forward we're not told, unless the subs jump over the Panama Canal and make a roundabout to the north, but in a trice, the heroes are near their destination. Thing s can't be all that easy, so they get entrapped by a magnetized German sub.

The story, action-packed as it was, read less well than your usual Sub-Mariner opus. Bill Everett usually had a good ear for dialogue, unlike the writer of the Torch strips; it seems to me that he only had a hand in the plotting, not the scripting, of this one. Too, the illustrations are much simpler than Everett's, though he pencils each Sub-Mariner figure and probably drew some of the underwater scenes. My guess is that this second Torch/Sub-Mariner meeting was much more Carl Burgos's baby than Bill Everett's. It's an okay piece of work, but not to be compared with the spectacular battle of **MARVEL MYSTERY #9**. Not by a **long** shot.

At any rate, the Human Torch blazed a path through the walls of both sub-craft into the Nazi sub, where he and Subby (he is much more Subby than Namor in this story) lit into the crew with a vengeance. The wisecracking and tandem battle of this issue made it more reminiscent of the early Human Torch/Spider-Man team-ups by Steve Ditko in the 1960s **SPIDER-MAN** ("How'm I doing, Hot Stuff? Four men and a hearse!"). While the fight raged, the submarine rammed into an undersea cliff. The heroes exited, polished off a Nazi patrol boat on the surface, and discovered the island that they have run across was a natural volcano. "And right in the center, between Siberia and Alaska!" snapped Namor. "Come on!"

The good guys penetrated to the heart of the volcano, discovered an army of Nazis and Japanese waiting for them. Fireballs and Sub-Mariner's fists cleaned up most of their foes, until a villain's bullets punctured a gas pipe and both invaders and the Sub-Mariner succumbed to its effects. The Torch carried Sub-Mariner beyond the volcano's mouth, returned, flamed off and wearing his helmet, and fell through the floor of a cavern. Namor, revived, located his fleet of subs and directed them to stop the mouth of the tunnel which extends toward Siberia, which they did by dropping bombs. For sea-dwellers, the sub-mariners had one of the most efficient air forces around.

Namor and the Torch evenetually penetrated to the tunnel's power plant, where Nazi-Japanese forces herded on construction slaves with cats-of-nine-tales. The Sub-Mariner was briefly subdued and tied to the front of a tank, thus justifying the scene on the cover of issue **#15**. In the nick of time, the Torch appeared and burned through Namor's restraints ("Thanks, Torchy!"). Sub-Mariner, for his part, picked up a tank and lobbed it at the approaching column in one of his most satisfying feats of strength since the early issues. The Torch redirected acetylene flame back towards the Axis warriors. Finally, the flaming hero melted through the side of the tunnel. An embattled German pulled an emergency switch, and a hatch opened somewhere, sending the ocean crashing in. Both the Torch and Namor were bowled over. The Torch managed to burn a hole through the roof and penetrate to the surface, in Juneau, Alaska. Namor followed on a geyser of water. The two were stopped by a tough-talking cop who collected a haymaker from Namor. Then both the Torch and the Sub-Mariner reported in to the governor of Alaska, who responded

"Gentlemen...words fail me .."

"Forget it!" smiled Sub-Mariner. "We had a lot of fun doing it!"

"At least America is not in danger now!" added the Torch. "It's still the land of the free!"

And that, for issue #17 at least, was that

Bill Everett was firmly back in control with MARVEL MYSTERY #18 With a single caption he took Namor from Alaska across country to the Atlantic coast, and then to the coast of Northern France, where Luther and Lynne still awaited following issue #16 Interesting to note, Sub-Mariner was carrying the banner of Atlantis on the splash page, which featured a circle, a pair of wings, an iron cross, a crown, and the letter "N" on a black back ground.

Everett got the business of finding and extracting Luther and Lynne out of the way in jig time. He simply had Namor stumble during a shelling into an underground arsenal, landing on his head Waiting for him there were—yep, you guessed it "Ho-ho!" giggled Miss Harris. "If it isn't British bombs, it's Uncle Fish Face dropping in on us head first!" "Hello, Lynne!" retorted Namor. "Fancy meeting you here—thought you'd be dancing for Herr Hitler by this time!"

In the space of two pages, everyone's favorite Atlantean left the Nazis with a parting shot—land mines connected with link fuses—and headed back to Atlantis with Luther and lady in his aerial-sub. "It's horrible, isn't it?" remarked Lynne, for our token anti-war statement of the issue. "Why are men forever killing one another, just to gain a few selfish ends?"

"If I could answer that one, my sweet, I'd have the golden key to the sweet (or bitter) mystery of life itself! No one knows, but ever it has been, and ever it probably will be! Who can tell?"

A couple of panels later, the trio was back in Atlantis, amid shouts of "A thousand huzzahs!" and "Prince Namor is back!" The Prince's earlier disgrace was wiped out in toto. He reported to Tha-Korr, who assigned Robinson to the electrical labs and Lynne to the tender mercies of Princess Fen, Namor's mother, who turned her into a maid A unique torture.

After two months, the Americans wanted to go back, and they wrote Tha Korr and told him so The Emperor puts the question to the Sub-Mariner, who thundered, "Never! Absolutely not! Do you think for a minute I'd trust them?" So the seeds were sown for the climax of the tale.

Luther, now a radio operator, designed a small wireless set which he could conceal under his cloak. Straightaway, he was sent to a Sub-Mariner outpost near the Horlick Mountains, where the Atlanteans had established a land base complete with radio antenna. Luther took the opportunity to radio an SOS to Betty Dean and tell her of their plight, but the fishmen intercepted the message and tossed Luther and Lynne into a dungeon. Still, the damage had been done. The Atlanteans hauled a cannon into place, limbered up their four aero-subs, and readied their troops for war "War! Invasion! For the first time in many years—and we're not ready for it! Do you think the Americans will really come?"

You betchum, Red Ryder, but not as one might have expected

Betty Dean reentered the narrative for the first time since MM #9. She bore up under the news surprisingly well: "This is a swell chance to try out my Legion of Loyalists! My 'home guard' regiment!" What this amounted to was a kind of rich man's Minutemen She called together a group of eight men, all of whom had influential friends or were influential friends. They equipped about six yachts with full crews, armed to the teeth, and took off for the Anarctic to do the Sub-Mariner in

Battle was joined on page nine, with deck guns versus cannon and biplanes against aerial-subs. The "queer fish men," in Everett's phrase, who had just recently done so well against the Axis, "are no match for the well-trained American aviators!" The good guys made land, bombed the heck out of the Emperor's ice palace, and landed paratroops Prince Namor led the defenders, only to find out the invaders were wielding "Fire! Gas! Oh, the dirty fiends!"

A couple of seconds later, gassed into helplessness and pinned to a wall by a couple of guys wielding flamethrowers, Namor surrendered. "A little of the Torch's tactics make him see reason, eh, John?" clipped one of the Americans. This was some kind of gratitude for a fellow who had just saved America and Britain from invasion...but that's war, folks.

Betty, clad in gas mask, freed Luther and Lynne just as Namor broke free of his opponents. The son of Princess Fen turned out to be too late to prevent their escape, however, and disappointedly watched the last of the yachts pull out of sight. The Atlanteans had been bested on their home ground for the first time. If it hadn't been for an event chronicled in SUB-MARINER #1, Namor could justifiedly have turned against the Allies. But the storyline wasn't finished yet, even though the tale was done for that issue. MARVEL MYSTERY #19 continued from the very last panel of the previous issue with a spectacular splash of Sub-Mariner pitching a horde of Nazis and a tank off of an ice-floe into the drink

Namor clambered out of the icy water, griping, "I could overtake them easily if I hadn't been gassed! Drat it, everything happens to me!" Betty, aboard her plane (which she piloted) with Luther and Lynne, headed straight for a pair of yachts in a cove. They boarded and made ready to cast off. But even then, the Sub-Mariner was back at the palace, conjuring up a plan.

Correctly deducing that the good guys were escaping in ships, everybody's favorite Atlantean made a quick inspection of his aerial subs, finding out every last one of them had been disabled. "Well, that's that! No hope of catching up with them now, until I get my strength back!"

"Beg pardon, sire, but why not use the 'Trojatross'?" offers Limma, an aide.

"Magnificent idea!"Now why didn't I think of that?"

The "Trojatross" turned out to be a Trojan ablatross—i.e., a man-sized hollow artificial bird, in which were hidden flight instruments to be operated by a person sitting inside the contraption. Namor took after the escaping Loyalists in jig time, as they reached Leverett Plateau, but, abruptly, the Americans and Namor discovered that the site housed a Nazi outpost. The Nazis, for their part, noted the presence of the yacht and the crazy bird. The big guns started booming again on both sides.

Namor's instincts, vehemently anti-Nazi, took over at this point. "Suffering Shad! Look at that! Well—of all the—!!! Say! I'll fix those dirty—!" The bird swooped low over the deck of Betty's ship, grabbed up some land mines, and took off. "Don't know why I'm doing this, except that I don't want any blasted Nazis poaching on my property!" muttered Subby. "I'll take care of the Americans later!" In a couple of panels, the bird has bombed most of the Germans to death, amid gleeful laughter from the Sub-Mariner.

Betty's crew landed, only to be buzzed once by the albatross, which inexplicably shouted out, "Merry Christmas, kids!" Namor disembarked to confront his first American girlfriend once again. "You!!!" howls Betty. "What on Earth—? How did you—where did you get that thing? How did you find us? What???" It wasn't Bogey and

Bacall, but it seemed right for the time. "You and your putrid gas!" muttered Namor, uncharitably. "You almost had me, my ambitious young friend, but not quite!"

Yet, Sub-Mariner owned up to the fact that he'd probably be better off sans Lynne and Luther. "It was my mother's wish that I marry Lynne and I felt that Luther would be a valuable asset to my army—but my army is almost extinct now!"

Betty would have none of that. "You and I have always been—well—friendly enemies! I like you—admire you. You aren't licked yet, just because we happen to be more or less victorious this time! Don't quit now!" she begged, grabbing his shoulders.

"Lord knows, I could sink both your yachts single-handed," responded Namor, "and leave you stranded here—then **I'd** be victorious. But I'm so sick of all this warring! Fight, fight, fight all the time! If it isn't you, it's the darn Nazis!"

"I understand, Namor. But it's **war**! Say, I've got an idea! Since we've **got** to fight, why not fight side-by-side instead of crossing swords with each other? We've done it before!"

"Well, I don't know—" began Namor, then he shrugged and climbed up the ship's ladder. "Come on, let's go to the castle and I'll talk it over with the emperor."

"Okay, Namor—you're a game guy!" grinned Betty. "**All aboard!**"

After returning to the Ice palace, Namor sardonically informed Betty, "In case you don't know it, I haven't one undamaged aerial-submarine left, and most of my men have been killed—fighting in your interest! I've lost both men and equipment in both Europe and Alaska since I saw you last!" However, he informed Emperor Tha-Korr that "I could easily destroy the Americans' yachst, but I feel it wiser to keep on friendly terms with them—they will be useful to us against this Nazi threat!"

Tha-Korr, revealing his knowledge of American idiom, replied "You have **carte blanche**, Namor—do as you see fit!"

The Atlanteans were put to work reassembling the aerial subs in a production line that would do Henry Ford proud. The ice castle was reconstructed, presumably with the highest quality ice available. Then, after the aerial-subs were off the line, Namor stuck up a meeting with Betty, her lieutenant, Bob, Luther and Lynne, confirming that they will work together for a common cause. From here on in, with a few reversions, Namor fought on the allied side of the war.

The remainder of the story detailed a battle between the new Atlantean-American forces and another German outpost ("WE'LL WIPE THOSE EGOTISTICAL JERRIES OFF THE FACE OF THE EARTH! The **nerve** of them—thinking they can move in on the **Sub-Mariner**! I'll show 'em!"). The planes blew a fleet of German ships out of the water. "I suggest that you and your friends return to America and see if you can pick up some more ships and arms," advised Namor in the final panel. "Be back here by next month, tho'!"

Namor was back in the next month as well, but there were tales to be told in other Timely comics first.

The **Sub-Mariner** story in **HUMAN TORCH #2**, Winter 1940, fits in here because of the presence of Tha-Korr. Betty Dean enlisted the help of Namor to find the Human Torch, who had gotten himself lost in his own previous ship. The Sub-Mariner wound up getting trapped inside a Nazi submarine, but he was saved by the Torch and Toro, whom he met for the first time. He wound up digging a new sea canal and saving American subs, and it should be noted that Dorma reappeared here after her short absence from **MARVEL MYSTERY**.

The big event in Sub-Mariner's 1940s career, of course, was the debut of **SUB-MARINER #1**, Spring 1941. Following the Human Torch and Captain America, he was the third of Timely's Big Three to earn his own comic. The cover depicted him twice life-size, capsizing a shipful of Nazis into the English channel, while the Angel, his co-star, sprang forth from a vignette.

Though the cover spoke of an "Invasion of Britain," the first story detailed Hitler's attempt to invade Atlantis, with Sub-Mariner "Fighting Single-Handed the World's First Deep-Sea Blitzkrieg!" Bill Everett took a note from Simon and Kirby's **CAPTAIN AMERICA** sagas in his opening caption:

> Deafening depth-bombs... destructive chute-divers...terrifying U-boats—all mobilized and in action...the Nazis' daring and desperate attempt to destroy **the Sub-Mariner!** Listen in on a secret meeting called by the .Fuehrer—

"To be masters of the world, there's one more empire for our arms to conquer," rasped Hitler to his advisors. "It's the undersea people, headed by the Sub-Mariner!... I give orders now for our invincible U-boat navy to invade, with a sea blitzkrieg, the Antarctic regions where miserable sub-mariners live!" It was Uncle Adolf's first appearance in the Sub-Mariner saga, but quite overdue, considering what Namor had been up to in the past few months.

"With amazing speed, U-boats of a brand new type swoop down on the unprepared sub-mariners without even a declaration of war!" Sub-Mariner looked on in murderous anger as the undersea forces of Hitler bombed the city of Aquaria to ruin, landed "Water-chutists" to terrorize the fleeing Atlanteans, and raised hell in general. Namor begged Tha-Korr to allow him to retaliate. The Emperor sagely advised, "Prince Namor, you are brave and reckless. We are at their mercy. We must..."

Just as he spoke, a page streaked in with the news that the U-boats were making a second run. A bomb exploded over the palace, so lately reconstructed, and a column cracks under the impact and falls over, braining the emperor of Atlantis. Namor, aghast, cradles the fallen man: "**Killed**! Our beloved emperor who never harmed a hair on anybody's head...revenge, I'll seek! I'll fight...drive the invaders of our people out forever...revenge of this cowardly act...if it takes my whole life and the last drop of blood!"

The die was cast. Atlantis had become one with Poland, Belgium, Denmark and the whole roll call of ravaged nations. But this time, the underdog was to fight back—and win. "There is no time for sadness, my prince!" said the page, behind him. "We need you! Command, and we will follow to the end!"

Roy Thomas later claimed that Tha-Korr had not really been killed, only thrown into a coma for most of the war. He returned, true enough, by the 1950s. But he looked mighty dead at the time, and it had much the same effect. Prince Namor had become Emperor of Atlantis for the first time, and was unquestionably a hero in this moment. "Like Moses of old, the youthful Sub-Mariner leads his people out of their devastated city to their new home..."

There were sixteen more pages in the initial story. In them, the Atlanteans dug in, manned their aerial-subs, and took the war to the enemy. They fought them with warships disguised as whales. They fought them with cannons mounted on icebergs. They fought them with the raw power of Prince Namor himself, who took on the last remaining U-boat himself and smashed it to pieces against the ocean floor. In the end, they won. The Sub-Mariner came home to one of his attendants, asking, "I did have a tough time, but how are the people?" "The blitz was awful, killed a number of innocents," answered the Atlantean, who might have been

Everytime I renew my long-time subscription to **THE COMIC READER**, I always remember, fondly, The Menomonee Falls Gazette and how much I enjoyed reading it. As far as that goes, I still very much enjoy my collection of back issues!

Speaking of publications, I'd like to print something for somebody in 'comic book' size format (about the current size of TCR). My equipment is limited to one color (like black and white) and the publication would have to be stable-stitched rather than glued, but my small one-man operation is no overhead and that makes the price 'right' to say the least (by stable-stitched, I mean staple-stitched: I really don't operate from a stable!) and so-on.

The publication could be distributed bulk-mail from here or bulk-shipped UPS to wherever for whatever. My typesetter even 'justifies' when I'm not too lazy to set it up.

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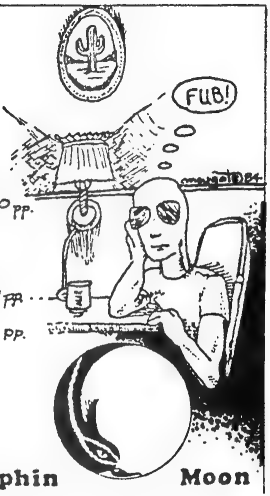

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speaking the words of many Europeans up topside. "But the enemy paid heavily for it...our people were very brave..." By story's end, the reconstruction work was underway. Atlantis was at war, but it showed itself prepared.

The second story in **SUB-MARINER #1** saw Namor searching in New York City for stolen radium which would cure a deadly epidemic in Atlantis. Betty Dean reappeared in this story to set Namor on the track of the thieves, in Central Park. ("My old stamping grounds! Faintly reminiscent of my fighting days—**Ha! Ha!**") With the help of a kid named Jimmy Fitzsimmons, Namor cornered a pack of Nazi thieves, fought a shark, smashed another U-boat, and saved his people with the radium. The final caption promised, "Next month in **MARVEL COMICS**, the Sub-Mariner comes back to the scene of his most exciting adventure—New York!"

And so he did, demonstrating the tight continuity Bill Everett maintained in the early **Sub-MARINER** sagas. The opening caption in **MARVEL MYSTERY #20** referred back to the "Radium Robbers" story in **SUB-MARINER #1** and related that "after using it on his tribe of sub-mariners, Namor decides to return it to its rightful owners..." (The cover of **MM #20** depicted Namor mopping up the floor with Nazis on the deck of a torpedo boat, which, of course, had nothing to do with the story inside.)

For once, the story lacked an epic quality. After returning the radium to the hospital, Namor was enlisted by Betty Dean to investigate the dirty fighting tactics of the current heavyweight boxing champion, Killer Casey, who had just laid out a neighbor boy with a fractured skull. The Sub-Marined went her one better: he'd fight the dastard in the ring, and claim vengeance.

The ensuing fight wasn't a world shaker, but it **was** a lot of fun, in the manner of **ROCKY**. At least, Everett had both of them booed in the ring—"Namor because of the wreck he made of New York City some time ago—the champ because of the wreck he made of young Dougherty!" Namor proved somewhat weaker than in his U-boat smashing days, and was hurt by a number of the champ's blows. But, despite his opponent's strength, **and** despite a heat-projector, greased shoes, ammonia in the eyes and other nasty tactics from Casey's manager, Namor lashed out with a terrific series of blows, tossed the interfering referee out of the ring, and blasted the champ with a left hook so devastating it propelled him out of the ring, up to the balcony, off the third rail and

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back into the ring!!! The ref, after determining that Killer was still alive, raised Namor's hand in victory. The next morning, he and Betty turned up at the home of Dougherty's mother with a check for the winnings to be used for Danny's hospital care. "Praise the Lord!!" responds the lady.

That pretty well ends this chronicle. Sub-Mariner, with the magnificent exception of **HUMAN TORCH #5** in which he took on the Human Torch and the world at large for sixty pages, had become a hero. I haven't seen any **MARVEL MYSTERYs** beyond **#20**, but if the tale in **HUMAN TORCH #3** was any indication, he was rapidly losing his uniqueness. Therein, Namor is called upon by the United States government to carry an influenza vaccine to an embattled Alaskan village. "Gladly, sir!" rapped Namor. "I'll do my best!" He might as well have been Captain America. Namor managed to save the day quite conventionally in the ten pages allotted him. The madman who rampaged through New York and drowned policemen was gone, long gone.

By year's end, Sub-Mariner was appearing regularly in **MARVEL MYSTERY, SUB-MARINER, HUMAN TORCH** and **ALL-WINNERS COMICS.** Bill Everett didn't do all the stories. He couldn't; the sheer volume of work was prohibitive. But he stayed with his favorite son through the forties, and then, when Atlas Comics revived him, through the fifties, drawing all of Namor's second run of stories, which were among his very best. He drew him for a time in **TALES TO ASTONISH** in the sixties, and then, in a final, brilliant gasp, took over the wheel of both script and art again in **SUB-MARINER** in the early seventies just before his death. Namor's comic did not long survive him.

Everett's creation lives on.

Perhaps someday in the future, if enough stories can be reviewed, if the spirit is willing and the editor receptive, this feature may be continued. Perhaps not. The best part has probably been told. Until that day, let us close the covers of the Sub-Mariner's logbook. Our voyage in these pages in done. The Sub-Mariner's head breaks surface once, looks back, then sets a course south...going home.

ET AL

Dargaud Publishing International of 2 Lafayette Court, Greenwich, CT. 06830, will be publishing a series of **BEETLE BAILEY** graphic novels by Mort Walker. These will be entirely original stories, with the first to be entitled "Friends," due out in June. "I am able to develop the characters and see them in a different way than I can in the daily or Sunday strip," says Walker, "There's a lot of room to work with. I find that I'm drawing a lot more...because I'm not cramped into the little panels of newspapr strips." The price is expected to be the same as that publishers' **ASTERIX** and **KELLY GREEN** graphic novels.

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CEL BREAK

By Jim Korkis

LIVE ACTION THUNDARR!

Taft Entertainment has been searching for an unknown actor to play the lead in a live-action television filmed version of their animated series **THUNDARR THE BARBARIAN**. The reruns of the animated series have been very popular, not only with pre-teens, but with the college and post-college

crowd, so that fact inspired someone to develop the series as a live-action concept. The search for the actor to play Thundarr is currently being carried out in Los Angeles at beaches and gyms.

SNORKS!

Random House is jumping on the **Snorks** bandwagon and are readying a series of books about the tiny underwater dwellers months before Hanna-Barbera unveils its NBC **SNORKS** animated series. The cartoon characters are already popular in Europe through comic books created by Sepp Int'l. The show will be produced by Gerald Baldwin with Joe Barbera himself serving as executive producer.

IN CASE YOU MISSED IT!

Three shorts were nominated in the animated short film category of the Academy Awards: **MICKEY'S CHRISTMAS CAROL, SOUND OF SUNSHINE—SOUND OF RAIN** and the eventual winner, **SUNDAE IN NEW YORK**, a claymation production.

NEW ANIMATED FILM!

According to Toni Tennille, her husband Daryl Dragon is scoring an animated feature called **INTERNAL TRANSFER** for his friend Arnie Wong and several other animators.

ASTERIX FILM!

ASTERIX THE GLADIATOR, a film being produced by Hanna-Barbera and Jugendfilm (the maker of the previous **Asterix** features) is set for release in 1985. The film will mark the first time an **Asterix** film has been made outside of Europe. Hanna-Barbera will farm out most of the work to its studio in Australia where it's cheaper to do the work.)

DRAGON'S LAIR ON SATURDAY MORNING!

DRAGON'S LAIR, a Saturday morning TV series based on the Don Bluth video game, is set for the fall. However, the series will be done by Filmation (which has put Princess Daphne in less-revealing clothes) and not by Bluth. Bluth will be providing model sheets and rumors still persist about a **DRAGON'S LAIR** feature from Bluth

POOH GONE!

Due to recent legalities between Disney and the A.A. Milne estate, Disney has lost the right to use Pooh as a merchandised character. The studio will still have the right to produce and release Pooh films, but not to use Pooh as a promotional tool for Disney. So, not only will all Disney/Pooh merchandise be discontinued (including Whitman's **WINNIE-THE-POOH** comic book), there will be no "Winnie-the-Pooh For President" celebrations this year.

CHARLIE BROWN STILL ANIMATED!

Not only has the **CHARLIE BROWN AND SNOOPY SHOW** been renewed for a second season, but Bill Melendez and company are hard at work on **CHARLIE BROWN'S 20th ANNIVERSARY** special (scheduled for November). Of course, that is good ol' Charlie Brown's 20th anniversary on TV. And besides doing work on a fifth animated **Charlie Brown** feature, the company is working on an animated version of the Broadway musical **YOU'RE A GOOD MAN, CHARLIE BROWN.**

COMING ATTRACTIONS!

Vincent Price has just finished recording the voice of Ratigan, the main villain for Disney's animated **BASIL OF BAKER STREET**... Larry Harmon, Mr. Bozo the Clown himself, has announced plans for a Bozo feature which may be animated... **BEANY AND CECIL** will shortly be available in a series of thirteen videocassettes from RCA/Columbia. The first two are now out. Bob Clampett, on the syndicated **LARRY KING** radio show recently, said in answer to the question of whether the series would ever return to free TV that he'd like to see it happen—but that he'd like to add new material to the shows as well... Disney is planning several "videos" like "Disco Mouse," which match current songs with old Disney animation... Yorma Gross Film Studios in Sydney, Australia have started work on an animated feature entitled **EPIC**... Will Vinton is doing some claymation for Disney's new **OZ** feature (George Lucas and Francis Ford Coppola have been helping with the direction of the film when their friend Walter Murch found himself in trouble directing his first feature.)

REMEMBER!

Send all news, gossip, clippings and other animation items of interest to **Jim Korkis, 707 West Doran, Glendale, California 91203.**

HUMOROUSLY SPEAKING

By Steve Rowe

NEIL THE HORSE is arguably the best running humor comic out today. And, despite the realtive few humor comics out, this is not damning with faint praise. It is good. Arn Saba, the creator of **NEIL**, is one of those rare people in comics, in that he has a very good sense of pacing. He's very eclectic, using sources as varied as Carl Barks and **WEE WISDOM** magazine. If you read any other fanzine besides **TCR**, then I'm sure you've read a more articulate critic than me tell you why you should go and buy a couple of **NEILs**, so I'll just agree and say that if you enjoy humor comics at all, then you should pick up a copy—you'll be glad you did.

However, the book is not perfect. Arn occasionally runs poems and songs, and to be rather frank—he is a terrible lyricist. His sentimental poems tend toward mawkishness, and his humorous songs are rather dumb (the tune might change that, but I confess that I have difficulties reading music). But to me, a bigger irritant is Mam'selle Poupee. She's the tragic hero who goes around looking for true love and romance, and when she doesn't find it, is disappointed. Now, my years of teaching reality therapy has probably soured me on this sort of behavior. Mam'selle Poupee, could you at least enjoy looking for love?

All this aside. Arn and his creations are definitely a unique addition to comics, and they deserve all the praise they've been receiving. It's good stuff.

Other comments: I sure wish DC would use Mando paper on **THE BEST OF DC**, as the digest size is bad enough. I hope Marvel gives up and goes to Mando paper also, as it's certainly better than the normal stock. DC gets praise for adding artist credits to the funny-animal reprints.

The new issues of **UNCLE SCROOGE** are drawn by Jack Manning, and I think the name of the artist/writer on the new stories in **COMICS AND STORIES** is Bob Gregory.

What can anyone tell me about Norlen Publishers (250 West Broadway), which published comics in 1959? I know that their **ANIMAL CRACKERS #9** reprinted a year-old Charlton **ATOMIC RABBIT** comic (with additional Charlton material included—interestingly, the only other story featuring the character is an **Atomic Bunny** filler that Charlton printed in 1960; I suspect that this was a secondary reprint), and featured a Fox's **ANIMAL CRACKERS** reprint on the cover. Now, IW managed to reprint stories from other companies comics because they used the printing companies' (Eastern Color's) plates. But, as Charlton used their own printers, I'd have to guess

that these were licensed—much like the more recent Modern Comics reprints. **[Ed. note**: I have no conclusive proof, but judging by the other Norlen book I know about—**ALL TOP COMICS #6**—the publisher may have been Jerry Iger, or may have been somehow related to Phoenix Features. **ALL TOP #6** appeared in at least five configurations, one of which features the company name Green Publications, an old Iger subsidiary name. However, the material in the various issues of that series shared the same cover over a three-year period, with their contents ranging from the Stardard/Hal Seeger **Muggy Doo**, to St. John's **Little Eva**, to Standard-Pines' **Supermouse**, to Charlton's **Atomic Mouse** to Green's own **Patoruzu** from **ANIMAL CRACKERS**, which was a Green book originally, not Fox. My guess is that these comics may have been coverless returns, a la a number of other repackaged titles of the '50s, but since our copy of **ANIMAL CRACKERS #9** is not in the office, I can't check to see if the ads are in the book or not. If new ads were inserted, then it may be a case of Green/Norlen licensing the stuff from the publishers. MT]

ANSWERS TO LAST ISSUE'S TRIVIA QUESTIONS

1) When St. John Comics lost the license to do Paramount's **LITTLE AUDREY** as a comic, they replaced it with their own **LITTLE EVA**. Little Eva, of course, did the **Loco-motion** in 1962.

2) Atomic Mouse took U-235 pills to gain super-powers, Atomic Rabbit took U-235 carrots, and Atom the Cat, after he ate all the fish in the world, had to take synthetic concentrated atomized fish cubes. Several environmental groups are still looking for him.

3) The lowest Junior Woodchuck rank is "Major."

4) Bob Hope's dog (in his DC comic) was Harvard Harvard III. This extremely literate canine came slightly before Super Hip and then the Faculty of Fear.

5) Millie modeled for the Hanover agency. Since everyone always knew who she was, I guess that, unlike Cheryl Tiegs or Lauren Hutton, she banked her income for retirement

6) Huey, Dewey and Louie's mom was Thelma Duck. And that is about all we know about her.

7) Scamp was the son of Lady and the Tramp. An easy one.

8) Even easier for us "old people" is knowing that Mr. Jinks hated meeces to pieces.

9) If you said that Mary Jane got as small as Sniffles by taking illicit drugs, you are not taking this quiz seriously enough. She had to say "Magic words of poof poof piffles, Make me just as small as Sniffles." She, by the way, was not in the cartoons, and was named by the strip's first writer/artist Chase Craig for his wife.

10) Soupy is the cat in **NEIL THE HORSE**. (And you thought Albert the Alligator was the only guy who swallowed friends).

If you got more than three of these right, you spend a lot of time reading comics, or else have a heck of a good memory. Even I only got seven right (without peeking) and I **wrote** the thing.

On the Drawing Board (how many of you remember when that was the title of this zine?): Charlton is coming out with **FUNNY ANIMALS**, and no, it's not a generic comic. One more issue of **MARVEL TAILS** is going to appear. And, of course, Russ Cochran's reprint of **PANIC**. See ya in the funny papers.

Steve Rowe, 63 Botany Woods, Hartsville, SC 29550.

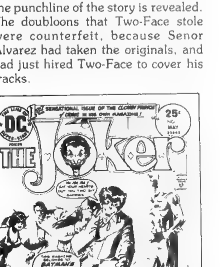
IN RETROSPECT

By Mark Rose

THE JOKER #1-9
(DC, May 1975-Sep.-Oct. 1976)

This is an attempt at something more than a review—an attempt to critique **THE JOKER** series from DC as a whole, determining what factors hastened the demise of this unnecessarily shortlived **BATMAN** spin-off. Seeing as how I once tried to collect every Bat-appearance in comics, magazines, toys, etc (a Sisyphean, or Herculean...or simply stupid task), and the fact that my favorite fictional character, Sherlock Holmes, appears in issue number 6, this set was a natural for me to acquire. It's short, inexpensive, and an oddity because it features a villain as the title character. These villainous comics, and their pulp predecessors, have always done poorly in sales, and **THE JOKER** was no exception, folding after nine issues.

#1: "The Joker's Double Jeopardy" begins with Senor Alvarez breaking Two-Face out of the notorious Arkham Asylum to commit a heinous crime. This infuriates the jealous Joker, who claims that he is the greatest master criminal of all time, and he escapes the very next day in order to make good his claim. With a henchman's assistance, he bursts into the Alvarez/Two-Face conference and shoves acid pies into the minor gang-member's faces, but Two-Face escapes unharmed. However, the Joker has overheard the two discussing their nefarious plot: the theft of ten rare gold doubloons from a museum. The Joker sneaks in at night, thinking to surprise Two-Face, who, he believes, will strike on the morrow (the **second** of the month). But Two-Face surprises Joker and captures him because he was actually planning the caper for **two** A.M. that night. He then ties the Joker down to an unoriginal contraption (which is pointed out to us), a buzzsaw! And as the Joker prepares to emulate innumerable silent screen heroines, Two-Face steals the gold doubloons from under Commissioner Gordon's nose. Unfortunately for him, the Joker catches up with him before he can escape, and they engage in a comical duel, ending with dual consciousness. The next day, guards discover the two and plan to take them back to the Asylum when the punchline of the story is revealed. The doubloons that Two-Face stole were counterfeit, because Senor Alvarez had taken the originals, and had just hired Two-Face to cover his tracks.



As always, Novick and Giordano's artwork is so fine, clean and **sharp** that it defies descriptive paragraphs. I get so tired of these heavy cross-hatchings and immense pools of black that young artists think are necessary to become fan favorites. Give me the good, crisp comic art of these old pros anytime. This duo's efforts are especially suited to the rendering of the Joker, who is nothing if not a humorous dandy, one who is nattily dressed at all times (**sharp** is a good description of him); their art enhances any written theme, especially this one. At first glance, the story seems interesting, but there are a few problems with the Denny O'Neil script, one of which is that

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Batman has gone to Paris for an Interpol meeting, and so is unavailable to explain the ending to us obtuse readers. The actual theft of the doubloons is accomplished clumsily in a darkened hall by Two-Face. Lowering a magnet (it would have to be an electromagnet, thought it is not specifically mentioned or drawn as such) through the open top of the doubloon display case (lovely security measure, and convenient too) he pulls the case up through a trap door in the ceiling above, and lowers a replica. But without an electromagnet, it would be nearly impossible to disengage the magnet from the replica case when lowering it from the second floor. And even if we indulge in a little comic license, the ending is still weak. After knocking each other out simultaneously, the two master criminals are discovered the next day and told that the doubloons were counterfeit anyway. So if Batman knew Alvarez was a crook, why didn't he catch him to begin with? And if Alvarez was a away clean, why did he need Two-Face to cover his tracks, tracks apparently no one had noticed before? All nitpicking aside, however, for a first issue, **THE JOKER #1** rates two and three-quarter stars, if just for the idea of giving the fascinating Joker his own magazine.

#2: Issue two's "The Sad Saga of Willy the Weeper," introduces a new character called, you guessed it, Willy the Weeper. Both the readers and the Joker first meet him at the Ha-Hacienda, and we learn that he has arranged for the Joker's escape from Arkham, thereby causing the sacking of two asylum guards. (A good thing; these continual escapes get a bit ridiculous.) Willy needs the Joker's marvelous mind for help; it seems that though Willy plans fantastic, well-devised robberies, when he has gathered the loot and is ready to leave he breaks down into uncontrollable sobbing. At this point, Willy's accomplice in the break-out turns traitor and attempts to capture the Joker for the reward money. The Joker quickly turns the tables and throws the traitor down an incinerator chute. Eventually, Willy and the Joker plan to steal Sandor Cleeve's platinum holdings by shooting a laser up through an airshaft, melting the platinum in the strong room, and letting the platinum drain down the shaft, through a hose and into an empty fuel truck outside. As this caper goes into operation, we discover that Cleeve has hired two new security guards (yes, the ones who were fired from the asylum), and as the alert one holds a gun on the Joker down at the fuel truck, the other runs to get help. The Joker tricks the man, gags him, and paints him to resemble the Joker's own clownlike face. The police take this false Joker away while Cleeve is realizing that his platinum holdings are no longer his own. But, as Willy is driving the getaway truck, he begins to cry so hard that he can barely see the road. Promising to cure him, the Joker shows that Willy stole only water from the Cleeve mansion as his hose was hooked into a water main, but the Joker had slipped in beforehand and connected his own hose to the airshaft and to a second truck outside This infuriates Willy, but the Joker tells him to remember this moment if he ever begins to weep and think of surrender after a successful crime; after all, he promised to cure Willy, and cure him he did. Joker's success doesn't last long, however; one of the asylum guards spotted him leaving the scene of the building, and he is easily captured by police.

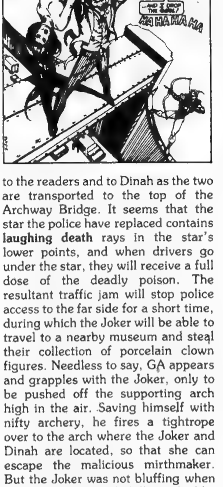
There are a few things I like about this comic: the interior glimpses of the Ha-Hacienda, the use of the Jokermobile, and the full-page cross-section of the Cleeve building drawn as the crime is in progress. But these seem minor points compared to the mistake of creating Willy the Weeper. Ugh! The Joker may look outlandish, may use strange gadgets, and may laugh his fool head off continuously, but he's insane! That's part of his charm and appeal. Willy's sniffing, sobbing and bawling every time he does something evil is not only unconvincing, it's stupid. This is one character which should never be revived in the future. Two other points in O'Neil's story: 1) when the traitor/accomplice states he's taking Joker in for the reward, the Joker says he'd like to shake his hand for the man has enterprise. Harold (the traitor) shakes a joybuzzer and then is knocked off by our favorite villain. (How many people are as stupid as Harold?) And 2) what is the melting point of platinum, and what kind of equipment would be necessary to steal liquid, hot metal? I'll let the scientists worry about that one. In the end, "Saga" would have been much more enjoyable with a different criminal as sustitute for Willy.

#3: In "The Last Ha Ha," our story begins in some private museum where the two asylum guards that we met in the last issue (their names are Benny and Marvin) are guarding a rare bejewelled mask purportedly made by Cellini. The Joker sprays them with laughing gas just as the museum's owner enters the room, and as the three writhe helplessly with laughter, the Joker escapes. Being interviewed by Jack Ryder of WHAM-TV (alias the Creeper), the owner states that the Creeper stole the mask, while guards believed it was our beloved farcical felon. As the Creeper, Ryder attempts to capture the Joker and prove to the world that he did commit the theft. He stumbles upon the villain lifting the world's oldest jokebook from an armored car travelling to the library, and they fight it out at the site of an automobile junkyard. While fighting, the activator that transforms Jack Ryder into the Creeper accidentally falls into the Joker's suit pocket, unnoticed by all. After the Creeper has been subdued and stashed away in the Ha-Hacienda, we find out that he has suffered amnesia as a result of the violent fracas. The Joker hits upon a brilliant idea after reading Sandy Saturn's comic strip, "Cashews," in the newspaper. He convinces the Creeper that Mr. Saturn is a criminal, and is trying to frame the Creeper from crimes that Saturn himself committed. If the Creeper brings Mr Saturn back from his work studio, the Joker will force him to admit his own guilt, and the other green-haired extravangant character will be cleared. This is accomplished, and as the Joker tells Saturn his plans for a million dollars' worth of cartoonists' ransom money, the Creeper watches - WHAM-TV newscast with William Batson as anchorman substitute. Saturn doesn't seem to mind his detention, as he drew his own Cashew creation being attacked by the Joker, and laughs while doing so. In order to tie up all the loose ends, the Joker places a bomb in a satchel, gives it to the Creeper, and tells him to present this evidence of his innocence in a specially pre-arranged meeting with the Mayor, the district attorney and the Chief of Police. But, apparently, the Joker has accidentally pressed the Ryder/

Creeper activator when escorting the confused Creeper to the police station, and while the grinning ghoul hides outside, the Creeper transforms back to Ryder, regains his memory, and disposes of the bomb. Going back to the Ha-Hacienda, he confronts the Joker and they engage each other in hand-to-hand combat, during which the activator falls out of the Joker's pocket. Ryder touches it with his chin, transforms, and is then able to haul the Joker in for justice.

Chan and Garcia Lopez's art for this number is perhaps the direct antithesis of Novick and Giordano's. Whereas the latter's is clean and sharp, the former's is more detailed, but also much more dark, confusing, and cluttered. There is no joy in such artwork, only grimness and competence. Add dull art to a blah plot, and you have a really boring comic, enlightened only by the presence of those two extraordinarily flamboyant individuals, the Joker and the Creeper. The crimes centered on jokebooks and comedy masks seem superfluous, to say the least, as they really have no integral part to play in the rest of the story. And take a look at the way the security guard handles the rarest old Latin jokebook in the world: he doesn't even have it in the back of the armored car, he's holding it in his hands! The comic strip, "Cashews" (obviously and painfully derived from Schulz's **PEANUTS**), drawn by "genius" Sandy Saturn, is horrendous and abominable; thankfully, we only see one example. There are two nice touches: the appearance of William Batson as newscaster in two panels, and four panels of a marvelously malevolent Joker in wide-brim forties-style hat which shades his eyes and emphasizes the frightening grin on the lower portion of his face. On the whole, six panels just isn't worth it, and this is a definite comedown from the first issue.

#4: "A Gold Star for the Joker" finds the title character on Green Arrow's home turf, Star City. Disguised as an ordinary flesh-colored bus driver, he stops at the flower shop of Dinah Lance (alias Black Canary) and purchases eleven roses, giving the bouquet to Ms. Lance as a token of his appreciation. It turns out that the Joker has fallen in love with Dinah (an interesting bit of characterization, one I feel which has been overlooked far too often in the past), and her beauty is beginning to prey upon his already-addled mind. He decides that she must either live and be his wife, or he must kill her, thereby ending all thoughts of blissful matrimony. He lures her out of the store with a false radio broadcast on police channels, and captures her with a fishnet, killing an innocent passerby with the laughing death in the form of a pea pellet. Green Arrow comes onto the scene, finds the poor man with the horrible grin on his face, and knows that the Joker is loose in Star City. In a minor confrontation, GA finds the Joker and the abducted Dinah just after the pair has stolen the immense star atop the Archway Bridge. But, unfortunately, he punctures a laughing gas bomb with his arrow and falls to the ground senseless, as the Joker spirits away both men's beloved. Shortly, the police find the apparently abandoned star, and plan to replace it in its rightful spot. But GA deduces that the star is not quite the same as the old one, and the Joker explains why

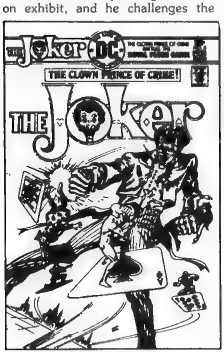


to the readers and to Dinah as the two are transported to the top of the Archway Bridge. It seems that the star the police have replaced contains **laughing death** rays in the star's lower points, and when drivers go under the star, they will receive a full dose of the deadly poison. The resultant traffic jam will stop police access to the far side for a short time, during which the Joker will be able to travel to a nearby museum and steal their collection of porcelain clown figures. Needless to say, GA appears and grapples with the Joker, only to be pushed off the supporting arch high in the air. Saving himself with nifty archery, he fires a tightrope over to the arch where the Joker and Dinah are located, so that she can escape the malicious mirthmaker. But the Joker was not bluffing when he said that he would kill Dinah if he could not have her, and he cuts the tightrope. Hanging onto the rope, Dinah is saved as GA fires another arrow through the tightrope (like thread through a needle), and the second arrowhead smacks into the arch, revealing itself to be a heavy-duty suction cup. The Joker is so astounded by this masterpiece of skill that he overbalances and falls into the murky depths of the river below.

Garcia Lopez and Vince Colletta's artwork provides for a slight improvement over the previous issue, and the book in general improves, though still does not come up to the standards of the premiere number. Four important points are brought to light: one, the fact that the Joker doesn't mind stooping to mass murder to gain his own insane ends (this should dispel certain fan's beliefs that DC villains are only patsies who don't indulge in serious crime; note also that DC doesn't need to show the crimes to give you the willies—the Joker is one hell of a frightening character all by himself). Two, the Joker can still love, after a fashion, and it seems that he does have some affection for Dinah Lance, even though he'd still kill her so that he doesn't have to continually think of her when back in Gotham. Three, his temporary relocation from Gotham to Star City; criminals in real life can move about, and so they can in comics as well. The clown figurine display at the Star City museum would be very tempting to the Joker, and it seems quite logical that he would take a temporary respite from battling the Batman to dueling with Green Arrow. Four, the ending is different from the first three issues, in which the Joker always ended up in the asylum, his larcenous desires foiled. Well, he fails here also, but is not brought to justice; instead, he hits a suddenly-formed whirlpool in the water, and we are left uncertain as to his fate. Writers in the letter column had mentioned this fact to the editor—tht it would get very boring to have the Joker break out of Arkham at the beginning of every issue—and it seems Schwartz took note.

#5: "The Joker Goes Wilde" features the other playing-card related villains, the Royal Flush Gang. It begins with the Joker breaking into a warehouse, and blowing up a night watchman named Art with an exploding whoopie chushion. His only removal from the building is a small box filled with various odds and ends, most of them practical-joke novelties. In the evening paper, the Joker finds out that Wildewood, Wisconsin is going to have a special exhibit of the rare paintings of famous American artist Thaddeus V. Wilde. He is especially interested in a Wilde painting entitled "The Laughing Man," which some art experts believe to be a myth, a hoax, a chimera. The Joker disguises himself

as Arthur Wilde, Thaddeus's great-grandson, and, in this disguise, gains access to all police preparations and ceremonies planned for the painting exhibit. As the paintings are being delivered via helicopter to the roof of the public library, the Royal Flush Gang enters and a very lengthy battle ensues (four pages) Changing back into the Joker, he temporarily sets back the gang, gathers the paintings, hides them under the roof stairwell, and substitutes copies in their place. When the battle is over, he redons the guise of Arthur Wilde and meets the policemen reinforcements. That night, the Gang goes to the library to steal the paintings, only to learn that the Joker already is in possession of them. The intrusion of the Royal Flush Gang into his crime infuriates the Joker and he plants a classified ad in the newspaper which states, in code, that the real paintings are back on exhibit, and he challenges the



Gang to steal them before he can. When the Flush Gang arrives, the Joker quickly defeats their combative urges, then shows them that the four paintings in Wilde's **Opus** series are actually the four quarters of one painting. When reassembled in the correct pattern, they form "The Laughing Man," the supposedly lost masterpiece, and what turns out to be a sort of treasure map to the hidden Wilde fortune. Finally, the readers discover on the last page that the Joker bought the old Wilde house and removed the money Wilde had accumulated. The painting was not the only clue he had, however; his first murder of the night watchman named Art was for the acquisition of the novelty box. Art was actually Arthur Wilde, the **real** great-grandson of Thaddeus, and he had the Wilde diary (and all its secrets) hidden in the novelty box. As the Joker escapes into the night thinking he is scot-free, an unseen police car chases after him.

We have here a definite upswing in the writing quality, perhaps due to the efforts of Martin Pasko, perhaps due to Alfred Bester, or to both. (Pasko has a letter in the letter column extolling the talents of Bester, and outlining his participation in the story.) "Wilde" is an entertaining mystery story, complete with all sorts of little clues that the reader can see and use to solve the puzzle for himself or herself. All the little pieces seem to fit very well together in the end, and no major plot holes can be found. An interesting subject like rare art also contributes to the believability and cohesion of the story. In fact, the only thing I can find wrong with this story is the coloring. The Joker has blue hair when in his guise as Arthur Wilde, but after the first battle with the Royal Flush Gang, when he puts on the Wilde disguise again his hair is still colored bright Joker green for three panels until it switches back to its proper shade. Also, a museum guard mentions that the new guard (the Joker, again in disguise) has a hand which is dead white, but it is actually colored the normal flash tone. Minor points to quibble with; let's forget them, and say this is an excellent addition to the **Joker** mythos.

#6: Before we proceed, let us discuss the reason for **THE JOKER #6**'s "Sherlock Stalks the Joker." In September of 1975, DC had issued a comic entitled **SHERLOCK HOLMES**, a one-shot issued in some complicated race with Marvel to get to the newsstand first in some ultimately fruitless game to claim rights to Doyle's detective. (Marvel's version appeared in April of '76 in **MARVEL PREVIEW #5** and **6**. Neither version, apparently, was licensed from Doyle's estate.) This issue appeared in March-April of '76, so it could be that DC still had hopes for Holmes. In any case, this story is carefully and cleverly woven around references to the fifty-six short stories and four novels written by Sir Arthur Conan Doyle about Sherlock Holmes. It could be unfortunate if the neat idea takes precedence over the storytelling. Let's see if this is the case.

A man named Clive Sigerson (the last name of which was assumed by Holmes during his travels in Tibet; just one of many references to the stories which I will not enumerate. If you're interested, buy the comic) is portraying the great detective in a play that has come to Gotham City. During rehearsal, the Joker disguises himself as Professor Moriarty and humiliates Sigerson and stagehands by knocking them silly. He then steals a picture of the actress who plays Irene Adler in the play, and escapes. Immediately, Sigerson, due no doubt to two hard hits on his noggin, begins to think and act like Sherlock Holmes, and walks out into the night to hunt down the Joker. A worried theatre manager sends a man out to follow him (yep, his name is Watson), and the two begin their detecting adventure. To give full justice to the plot of this comic would necessitate lengthy quotes and phrases from the reasoning of Sigerson/Holmes. Suffice to say that at every turn, it seems that the Joker is always being foiled by this rank amateur under the guise of the world's greatest detective. The Joker, his gang, and not even Watson, the stagehand, can figure out how Sigerson knows the Joker's moves almost in advance. In the end, Sigerson explains that since there is a force of evil present in the form of the Joker, who represents Professor Moriarty, then there must be a corresponding force for good, represented by Sigerson/Holmes. Therefore, if the Joker is Moriarty, Holmes could always deduce where Moriarty would strike and it's all a case of identity. (Another of Holmes' cases.)

I almost hesitate to give this comic a good review, because as I've mentioned, I am biased toward Holmes. The crimes committed are picayune, and are perpetrated by the Joker simply to try and outwit Sigerson. But the plays on words of the Holmes cases, and the ingenious way they all tie together **without** stretching the point or being stupidly obvious is enjoyable and fun. To get the full effect of Denny O'Neil's craftsmanship, one should be familiar with the Holmes stories, and I feel that without this background the reader may come away from the story unsatisfied.

#7: "Luthor—You're Driving Me Sane" opens with a newsreel depicting the two greatest criminals, Joker and Lew Luthor, in exciting and deadly action. It just so happens that both men are in the theatre that night, and they bump into each other in the lobby. A professional camaraderie unites the two, and they go to a local burger joint for some grub. While the Joker explains some jokes to a humorless Luthor, alert police surround the building. But Luthor endows his friend with an impenetrable force field, quickly manufactures a carbonated rocket thruster, and then they both fly away from the scene. Since the Joker owes Luthor a favor, he vows to make him laugh, and so he follows him to Lex's penthouse,hideaway. There he over-

hears Lex's plot to transplant the willpower of Hal Jordan (alias Green Lantern, who makes a one-panel appearance) into his own body via a personality-scrambling beam. Insanity to the fore, Joker rushes in and dons a helmet similar to the one Luthor is wearing, and completes the operation. Unfortunately, the machine has short-circuited, and Lex Luthor now has the Joker's madness while Joker has Luthor's genius and sanity. The Joker returns to the Ha-Hacienda and does a marvelous acting job to convince his gangmembers that he's strictly looney-tunes, but he doesn't enjoy it—he's having no fun and wants his old personality back. After building a radar device and a gizmo to reverse the accident that occurred before (remember, he's now a scientific genius), the Joker chases after Luthor, finally cornering him on a mid-city rooftop. Incongruously, the

Joker tries to reason with a Luthor who has the personality of the old Joker, continually frustrating the new Joker as he gets a taste of his own medicine. Eventually, the Joker is able to complete the transformation-reversal process, but as he presses the button, the shock is so much that both men fall unconscious, and are consequently discovered by a beat policeman. Back in their natural habitats, the Joker enters his mini Ha-Hacienda, secretly built into the walls of the Arkham Asylum, while in prison, Lex Luthor racks his brain to remember a theory which explained the entire universe, a theory he thought of when insane.

Though the plot seems a bit sparse, even for eighteen pages, and most of this is dominated by the Joker chasing Luthor throughout Gotham, I like this issue. It emphasizes our main villain's most recognized and powerful quality, his lunacy, and shows us what he would be like without that trademark. The crossover from the **Superman** line by Lex is nice as well, though some of the ultra-science jars a little in the Joker's normally topsy-turvy world. I do like the fact that these people exist on the same planet, and are not separated from each other on one of the myriad alternate planes. Their friendliness towards each other is a nice touch, paralleling Batman and Superman's relationship, and it perhaps reveals what each character lacks most in the criminal success department. Just think: if the Joker had the organized mind of Luthor (I take it for granted that the Joker already has a brilliant, if somewhat warped, mind) he would be unbeatable, and Gotham would be in his chalk-white hand. Similarly, if Luthor had the wit and ususual imagination of the Joker, he could give Superman a very rough time. This is even used as an example in the comic, as the Joker thinks, "Luthor wouldn't be a half-bad bird if he managed to grow himself some kind of sense of humor! Work, work, work! Rush, steal, kill! The man is dull!" All in all, a most interesting and readable entry in the series; from the way the opening newsreel was presented to the post-climactic action in the different institutions.

#8: "The Scarecrow's Fearsome Face-Off" begins with the Joker, disguised as the Scarecrow, sneaking into the high-security Star Laboratories outside Metropolis. Even though he does not have the chemical fear-inducing capabilities of Jonathan Crane, he still causes fear for the people **believe** it is the Scarecrow, and they **believe** that they are being frightened artificially. The Joker steals a canister of fear-inducing gas, and leaves his card behind to let the police know who the real criminal was. As the police assemble, the **real** Scarecrow (who escaped from jail that night) arrives on the scene, and forces a trained policeman, through his awesome powers, to reveal the man who stole the gas. The Scarecrow finds one of the Joker's ex-henchmen and convinces him to tell him where the Joker's lair is located, but as soon as the man does, he contracts the laughing death due to post-hypnotic suggestion the Joker has placed in all of his gangmembers' minds. If they ever betray the Clown Prince of Crime, they pay for it, dearly. The Joker hears of this petty criminal's death, and decides to set a trap or the Scarecrow at the Center Park Zoo. Eventually, a large truck pulls into the zoo, and stops at the hyena cage, which has an exquisite painting of a hyena in the wild serving as the ceiling for the cage. While two gangmembers work to get at the painting, the Joker confronts the arriving police force with a barrage of moths. Moths?! Yes, for these "pretty little insects" have had their wings doused with fear-inducing gas, but since the Joker and his men are wearing protective nose filters, they watch as the minions of the law run away in fear. But there's one person who's not afraid, and that's the Scarecrow as he flies in on his one-man helicopter, to face the Joker alone. Nightmare, Scarecrow's pet raven, swoops down on the Joker and pinches his nose filters out onto the ground. While our favorite villain is holding his temporarily damaged proboscis, the Scarecrow pours acid on the Joker's canister of fear-inducing gas (the one he stole from the laboratory), which he has strapped to his back. The Joker falls to one knee and feigns fear, for we soon learn that there is no fear-inducing gas in the cylinder, for the Joker has replaced it with his giggle gas! The Scarecrow fails to the ground and waits for the police to take him away, helplessly laughing all the while. The Joker, in order to avoid any rough stuff with the law, sneaks back into his padded cell at Arkham through his mini Ha-Hacienda, and ends the comic with his haunting laugh.

This is an interesting duel, for it pits the Joker **against** another villain, and one with extraordinary powers. Surprisingly, (DC usually doesn't like to play favorites as to which character is better than another), the Joker resoundly defeats Jonathan Crane, with a clever trick. (I never even suspected it, and you must admit that's rare with comic writing). The first few pages present a moralizing concept as well, that you have nothing to fear but fear itself. As Sonny November put it so aptly (he was the Joker's ex-henchman who told the Scarecrow the location of the Ha-Hacienda): "I'm s-scared of bein' afraid!" In the beginning, the laboratory guards who had heard that Scarecrow escaped were just waiting for him to appear, and when he did (actually the Joker) they were predictably scared. But there was no reason to be, as the Joker at the time possessed no fear-inducing chemicals; they were afraid of the image, and that's a nice, subtle moral to pass along to the youngsters reading the mag. No preaching or pointing it out in a heavy-handed way, simply saying something quietly, and using an example to illustrate. Well done.

#9: "The Cat and the Clown" are not the Joker and Catwoman. No, they're famed movie star Benny Springer and Hiawatha (the latter, the cat) who've appeared in numer-

ous humor films. Both the Catwoman and the Joker attend a preview screening, the Catwoman disguised as a script girl, and the Harlequin of Hate dressed as Springer himself. Catwoman knocks the Joker unconscious, and kidnaps the real Springer and his cat for ransom. The Joker, after waking up and showing various people that he is not Benny Springer (showing them by uses of his horrible laughing-death venom), he returns to his lair. The Catwoman is worried, for she knows that the Joker hates having his plans foiled, and so, to avoid any more interruptions, she decides to lure him into her paws, using the location of the kidnapped Springe as bait. While the Joker is travelling to Catwoman's lair, Benny Springer escapes and runs into the street, but he knows he must go back to save Hiawatha, his pet. The Joker turns up disguised as Batman, steals a kiss from the lovely feline felon, but

is unmasked as he fails to fall for a trap. At this point, another Joker appears on the scene (Springer in disguise, and boy, I bet he was surprised when he saw the real Joker!), and they have at it with statues, fists, and whatnot while the entranced Catwoman watches. Before they kill each other, she stops the fight and states that she has a better idea to determine who is the real Joker. She releases Hiawatha and expects her to go to her real master, but on a secret signal from Springer, she heads toward the real Joker. The Catwoman, thinking that the Joker is an imposter, stuns him with a weapon. But the fast-acting Springer springs the trap she had originally planned for Batman/Joker, and catches her in a steel cage. (Confusing?) In the end, we learn that somehow the Joker has spliced a few frames of his laughing face into every print of Springer's newest movie, and again the magazine closes, for the last time, on his wonderful "Ha ha ha ha ha ha!"

Ah, my favorite villainess and my favorite villain, so what can you expect from a satiated reviewer? Of course I liked it, because I do like the personalities and the characterization points of both of these marvelous individuals, even now and perhaps more so since Catwoman's gone straight. The cat goes to its own master idea is a little overused, though it was fun watching the Joker/imposter Joker fighting it out, trying to prove to the Catwoman who was the craziest. Springer is very agile and very talented in self-defense for an actor, but then, as is brought out, he is fighting for his freedom. Another above-average entry, but not quite as sparkling as some of the other numbers. Note also that, in the letter column, issue **#10** is advertised, though it was never published. It featured Novick and Blaisdell art with a Martin Pasko story entitled "99 and 99/100% Dead." Was this story ever completed, and did it ever appear, maybe in another magazine?

#1-9: In summation, I must say I'm disappointed that **THE JOKER** didn't last longer than nine paltry issues. The Joker is the perfect villain: deadly, yet humorous; serious, yet fun-loving; and totally insane. Sometimes, if you forget that you're reading a comic, and **really** thinking of what it would be like if there was a real Joker, well, now that's frightening. He is so wild, and so consistent in his inconsistency, that all of his alliterative nicknames fit him nicely. He is the most chilling, **and** criminal of Batman's foes; he's the kind of guy you would expect to be a murderer, thief, etc., whereas Two-Face would most likely be rotting away in some private hospital, pitying himself.

As a whole, the nine issues generally suffer from the artwork. DC kept switching art-teams around, never letting the magazine get a distinctive look, which is almost a must today to raise interest in comic sales. Novick and Giordano on issue one were still the best, and if these artists had remained, instead of turning all the way around and handing it over to Chan and Garcia Lopez two issues later, the Joker could have lasted longer. I fully believe the fans can, consciously or subsconsciously, sense a lack of continuity, moreso in story than art, but if there is a lacking, their attention must waver considerably.

Now the story writing is a different matter. If you page back through my individual-issue reviews, you will find that I gave favorable reviews to seven out of the nine issues, panning only issues two and three. These failures were the formative issues of the magazine, and **THE JOKER**'s own growing pains may have killed it off. Denny O'Neil can usually be expected to turn in an intriguing storyline, and Pasko's/Bester's offering was very good. Maggin is inconsistent throughout all his work, but he does fairly well here, and Julius Schwartz's editing, a legend in fandom, usually ties up the loose ends. The writing may be a cut above the run-of-the-mill DC stuff, if only because the Joker is such a multi-faceted character that writers feel challenged when confronting him.

So, if the writing is at least one, if not two, steps above average, and the art is just as good as anything else produced at this time, why don't you have the set in your collection? Price, you say? Nonsense! According to the 1983 **OVERSTREET PRICE GUIDE No. 13, THE JOKER** set in mint catalogues at $5.60, and you **know** you can find these comics for less. My recommendation? Get it, now. And remember, as Francis Bacon once said, "There be that can pack the cards, and yet cannot play well." But then, old Fran never met the Joker!

A COMIC READER

By Sam Kujava

SPRING, 1984... Comic books are better than ever! Most comics aren't worth the paper they're printed on. With a few exceptions, overall sales have never been lower. Sales are respectable, with several healthy titles bringing in residuals for the writers and artists! Variety is gone, it's all super-heroes and space opera. There's Archie comics, Whitman's funny animals, **GROO**, **NEIL THE HORSE**, Marvel's upcoming humor line, DC's **THUDD AND BLUNDER** by funnyman Jim Engel, **AZTEC ACE, MS. TREE, Rio** in **ECLIPSE MONTHLY**, mature graphic novels like **HEARTBURST** and **THE MEDUSA CHAIN**, and much more newsstand sales are a thing of the past, we must concentrate on the direct-sales market. The direct-sales market is a finite thing, we must improve newsstand sales! Marvel Comics has got the lion's share of the market sewn up, the only way to compete is to copy them. Marvel Comics can't be copied, the best new titles coming out today are the ones that dare to be different, follow no

trends, set their **own** standards! Capital Comics is suspending publication, temporarily; it's the beginning of the end! Harrier Comics of England is making its entry into the volatile direct-sales market, eager for battle! The fans are sick of superheroes, they cry out for new directions and concepts. The superhero has been Marvel's mainstay for over twenty years, while at DC, a couple of super-team books are doubling in frequency and keeping that company visible in the industry. Comics are on their way out. Comics will always be with us, in one form or another!

No, I haven't taken leave of my senses. I didn't jumble two opposing paragraphs into one large, confusing puzzle. This isn't a sampling of the variety of mail I get, either.

Every statement above, though diametrically opposed to each other, has some truth to it! Depending on who's telling me, the industry is sick or it's getting back on its feet! And the optimist and the doomsayer are **both** right!

One day I'll skim through a batch of the current product, quite disheartened at the low level of quality and the non-respect the people in charge must have for their audience. Not that the books are particularly bad, but that it's the same old crap I've been seeing since I was a kid! Then, some new thing like **HEARTBURST** or **SAGA OF THE SWAMP THING** knocks me off my feet, and I can't help but think...**comics have never been better!**

Makes it hard to write a commentary column with a **firm** point of view!

LET'S get one thing out of the way first. Dick Giordano and Len Wein may know something that I don't, but I don't think the **BATMAN/DETECTIVE** continuity is fair. It's fundamentally wrong to coerce readers into buying two different titles every month in order to follow one, rambling storyline. More importantly to the gentlemen above, it doesn't help sales. The latest circulation figures are out, and what do you have? **Two** titles below the 100,000 copy figure.

I enjoyed **BATMAN #372** very much. Sure, it has a misleading cover. You have to pick up **DETECTIVE #539** to see what happens next. Doug Moench's script was too talky in spots, and way too melodramatic in others. What was good, though, was very very good! The plot, by Doug and Don Newton, was strong, compelling. New supporting characters were introduced and dominated the story, making Batman an important bystander in these proceedings. Flaws aside, some of Moench's best writing ever. And artwise, this was Newton's and Alfredo Alcala's best collaboration yet.

I wonder if **DETECTIVE #539** will be quite as nice.

AFTER all the build-up in past **ACTION COMICS** issues, what with evil Vandal Savage turning the Metropolis populace against their hero Superman, **ACTION #556** provided a somewhat weak payoff, courtesy of writer Marv Wolfman. Oh, at least by the final page, we long-time readers can see a glimmer of the familiar super-hero that has fallen on hard times as of late. He's using his super brains once again, rather than moping around like a second-rate Spider-Man. On the other hand, it didn't take an extraordinary man to do some electronic re-wiring, so that Vandal's incriminating words would be secretly broadcast to the television audience of Metropolis. Jimmy Olsen or Lois Lane would have thought of that, issues ago.

MOST beautiful achievement in graphic art that I've seen in recent weeks are the twenty incredible pages by Doug Wildey in **ECLIPSE MONTHLY #5**. His **RIO** script is fine by itself, but that knowledgeable western art style and sun-drenched coloring are unique, unequaled! The resemblance of the character on the cover to Clint Eastwood shouldn't hurt sales, either!

MUCH luck to **Harrier Comics**, a new comic-book company based in merry old England. The special preview edition of their flagship title, **CONQUEROR**, contains good, capable work, though, to quibble, the figure work is a bit stiff, and the lettering needs upgrading to professional quality. The **STAR TREK** similarities are not slavish, but should draw interest to this brave new comic title. **CONQUEROR #1** has a cover inked by pro Brian Bolland, while **#2** promises cover honors to **GREEN LANTERN** cover artist Dave Gibbons. I mention this all only to get you interested in giving this a try. It is definitely an interesting approach, not as frenetic or angst-ridden as **THE X-MEN**. But you won't ever know unless you move down the comic rack and crack the cover. Much luck, Harrier. American fans are a rigid lot.

LAST issue I exhausted my limited gosh-wow vocabulary in praising to the hilt **MEDUSA CHAIN**, an upcoming DC Graphic Novel, the best thing they've published yet. But, already, here is **HEARTBURST**, by the multi-talented Rick Veitch. This is the **best MARVEL GRAPHIC NOVEL** to date! Although this science-fiction saga spans years and deals with a racial war on a far-distant planet, it is a surprisingly sweet and tender little love story. It is so unlike the other highly derivative s-f comics published by Marvel, you have to applaud Jim Shooter, Archie Goodwin and Mary Jo Duffy for taking a chance with such a different project. **HEARTBURST**, so unlike the typical Marvel product, is an incredible bargain at $4.95. Veitch's coloring is, as usual, state-of-the-art. His protagonists are more real and affecting than any ten mutant berserkers. His singular writing achievement transcends the characteristic mediocrity usually associated with the comic-book medium.

Better than this, you haven't experienced before!

MARVEL's **SECRET WARS #3** bogged down. Too much standing around and talking, or thinking about who do I like and what's gonna happen. I can understand the writer's reluctance to reveal too much too soon. After all, this has gotta last twelve issues. But the readers are now waiting impatiently until **#6**, when it was announced that the actual change in Spider-Man's costume will take place. Better to keep them in suspense, on edge, than to having them mark off time till a better day.

THE origin of Tarzan has been told before in comics. **MARVEL SUPER SPECIAL #29** brings yet another retelling, by virtue of the fact that this great tale will now be told, at last, on the movie screen in **GREYSTOKE**, the much-awaited new film by **CHARIOTS OF FIRE** director Hugh Hudson. This is also one of my favorite stories, so I enjoyed once again this classic piece, adapted to comics form this time by Sharmon DiVono and Mark Evanier, and drawn with great vitality by Dan Spiegle. The artistic treat for me, though, were the incredible painted covers and frontispiece by **Charles Ren**! Is some wise merchandiser going to turn these into posters? I'll buy 'em! Better yet, this issue should be on sale in the theatre lobbies where **GREYSTOKE** is playing! Bring comics to a new, enthusiastic audience!

Sam Kujava, 1157 S. Fisk, Green Bay, WI 54304.

Things are not always what they seem!

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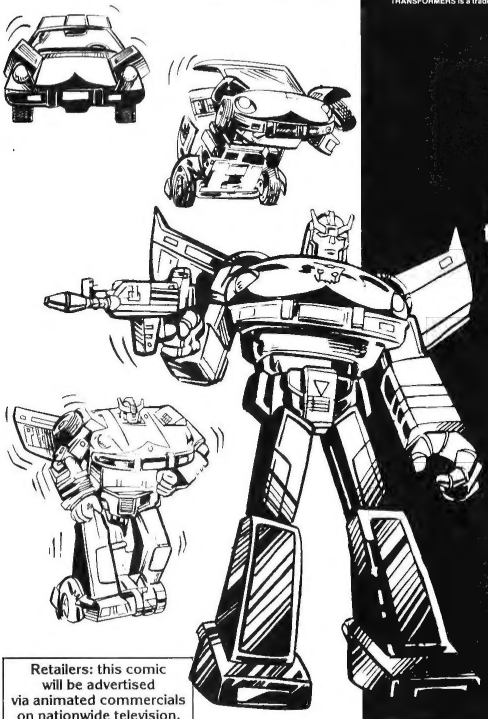

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